

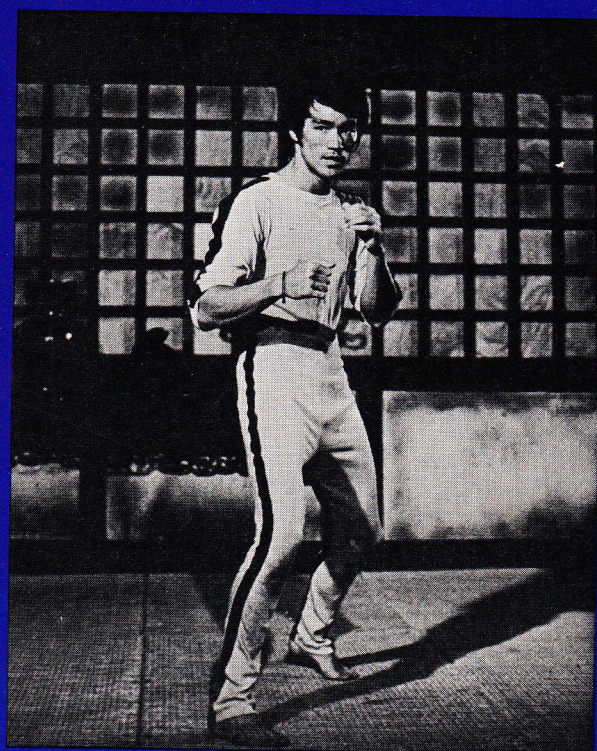
KARATE

& oriental arts

jan.-feb.

no. 76

50p

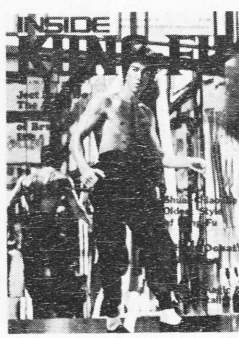
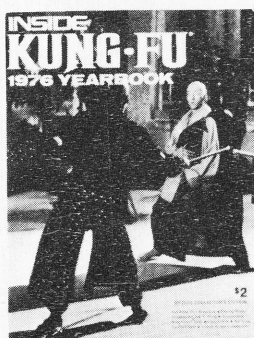
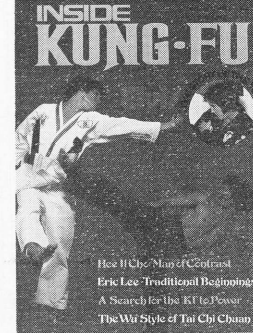
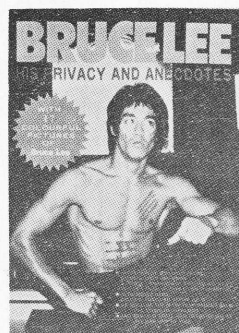
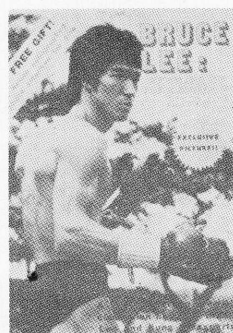
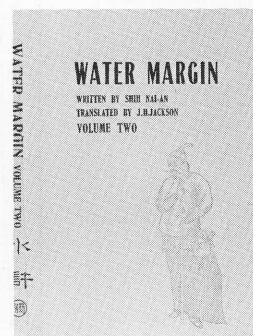
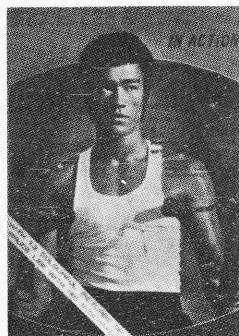
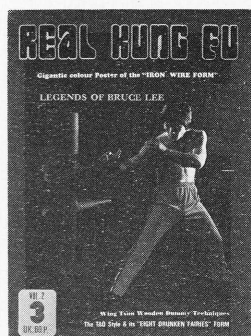


BRUCE LEE'S GAME OF DEATH

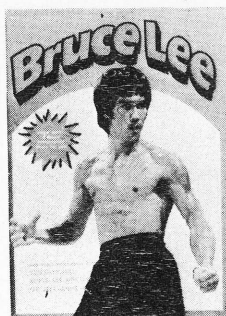


INTERNATIONAL TANG SOO DO

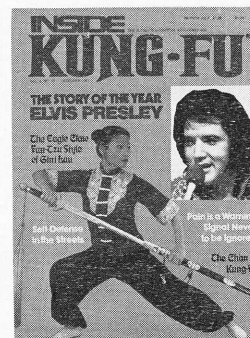
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See page 46.

KARATE

& Oriental Arts

In recent years, the Karate world has opened its doors, sometimes protesting, to techniques which do not form part of the traditional repertoire. Valera, Norris, Lewis and others have contributed to this, as well as different Kung fu sources, Thai Boxing and so on. KOA magazine has featured many of these innovations and with this issue we introduce an innovation in content. We hope that readers will not throw up their hands in horror when we bring in the word, "Judo". To many of our readers, martial arts began with Karate or Kung fu, and Judo probably seems to them nothing more than two blokes pulling each others' gi's about and scrabbling around on the floor.

This is far from being the truth. Judo consists of many excellent techniques which are veiled from sight in a competition, just as many Karate techniques do not appear at their best in competition either. With Ken Wright's introductory article on an ancilliary (?) art to Judo, Goshin-jitsu, we hope that this will become clearer. It incorporates many striking techniques which combine with throwing and locking techniques. Taken as a whole, Goshin-jitsu makes an excellent defensive art. We hope that you will welcome this look at a different aspect of martial arts.

BEGGAR'S ART STYLE

We also feature in this issue Fong Yang Khong Chang or Beggar's Art, a style with connections in the Kung fu circles of Malayan Chinese, and one which KOA staff know virtually nothing about. We are therefore taking it at face value, recognised as it is by M.A.C. Our policy is not to lose sight of traditional and relatively obscure arts whilst still covering latest developments and up-to-date tournaments.

VALERA'S VISITS

The Sobell centre was packed with karate students when Dominique Valera took a course there with Ticky Donovan. Terry O'Neill was there along with other leading Black Belt instructors, all willing to learn from this veteran of world class, whose flexibility, dexterity and control is marvellous to see. His movement and techniques all brought gasps of admiration from students and spectators alike. The emphasis on the course was mainly on kicking techniques.

KANAZAWA

The top class S.K.I. instructor took London by storm in the latter days of November when courses and contests were staged in the capital, Picketts Lock, Luton and Windsor. Kanazawa now teaches a broad martial arts spectrum including nunchaku.

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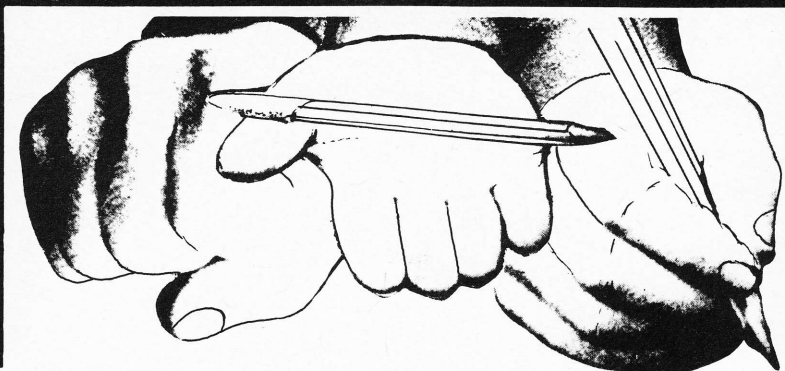
SWEENEY & PROFESSIONALS — TV TRIBUTE

If you had your eyes open and watched "The Sweeney" and "The Professionals" you will have seen equipment and posters from the KOA range, including our standing makiwara, technique posters and a full screen view of our Kung fu poster in black, green and white. Thank you very much!

Unfortunately, we didn't see them using the makiwara but who knows, maybe they will. The Kung fu poster is still available price 60p. from our sales office. Martial arts are being used in commercial advertising more and more. We understand that a karate black belt will soon be appearing on the screen in an ad. so keep your eyes peeled.

Finally we acknowledge Fighting Arts magazine's reference to KOA magazine and wish Terry O'Neill good luck with his future publications. A Happy New Year to all our readers!

*Shed ink,
not blood!*



**SOUND
OFF**

Sir,

In your last issue the problem of the referee was brought to the fore. On 19th November 1978 an open competition was held at Belle Vue, and competitors came from far and wide. A lot had a long wait of up to eight hours to fight, only to be beaten, not by an opponent, but by the judges as well. I in fact appealed to the arbitrator on behalf of four different fighters, but the decision was upheld.

I will quote one case. A well known Mr. Charles Hughes scored chudan gyakuzuki. The judges gave no score. He then sent in a perfect maegeri. The judges scored as two "unsighted", one "ai-uchi", and one gave a score.

Nearing the end of the contest his opponent came in with a mawashigeri that hit Hughes' arm. The judges gave it as two "unsighted" and two gave a wazari score. One of the wazari scoring judges could only see the start of the kick and not the finish. Thus the referee was guided to give a wrong decision. Also, Hughes had waited eight hours, had only one fight and this was lost by bad judging. This was noticeable throughout the competition.

Only internationals were able to get decisions changed. Bad judging can make a ref. look foolish and can stop good fighters in the early stages of their competing. This was a good case of such an occurrence.

J. I. Dransfield, Ashton-U-Lyne, Lancs.

Sir,

In response to Mr. A. Squire's letter in issue 75, I think the following will be of interest to readers.

1. Injuries during practice are inevitable due to the vigorous nature of most martial arts. However they can be minimised by a) correct techniques, b) proper warming up before training in earnest to prevent pulling muscles and tendons, c) small, well-supervised classes.
2. Your instructor should be able to treat minor injuries at least such as a sprain, bruises and contusions. If he cannot do this, find one who can. Traditionally in kung fu a person is not allowed to start his own school unless he is also well versed in healing arts. If you know only how to injure and not cure then your training is not complete.
3. Many injuries are easily treated if you know how through simple massage combined with traditional herbal medicine. Never ignore an injury, however trivial. If your instructor does not know what to do, just go to your doctor!

Raymond Goh, London, N.22 (integrated Martial Arts Soc.)

Sir,

During my seven year training period at the dojo of the Japan Karate Association's headquarters in Tokyo, Japan, some members of the JKA formed the Kokusai Karate Shinboku Kai (International Karate Friendship Association) which had the blessing of Mr. Nakayama, Chief Instructor at the JKA and of Mr. Takagi, Director of the JKA. I had just been awarded Black Belt grade by Nakayama Sensei, and members of the Shinboku Kai presented me with the actual black belt on which is described in Japanese letters "Kokusai Karate Shinboku Kai", plus my name and the appropriate good wishes, etc. I was also requested to form a branch of the Shinboku Kai on my return to Great Britain. This honour and also responsibility was bestowed on me as, so Nakayama Sensei informed me, I was the first British person to have received Black Belt from the JKA.

Although the war had been over for seventeen years at that time, the results of war, especially in the case of Japan with the two atomic bomb raids on Nagasaki and Hiroshima, were still fresh in the minds of the Japanese people. And it was this which actually prompted the idea of the International Karate Friendship Association to the members of the Japan Karate Association. They saw the practice of karate on a world-wide scale as a means of bringing about friendship and good-will between individuals and even countries, thus helping to reduce the incidence of hatred and misunderstanding which can often be the root cause of violence and war.

Up to the present I must confess I have been neglectful of the promise I made to the other members of the KKSK on that auspicious day some years ago when I too was filled with the same idealism as those who founded this movement. I have been naive enough to believe that karate would, unaided, bring about the cultural transformation in individuals and countries which it has within its power to do. We just need to look at the political and individual bickerings and jealousies to know that this is not happening, and instead of getting better it seems to be getting worse.

I have decided to stir myself and see what can be done in this field within the context of a karate society based on the Shinboku ethic, which if understood and practised conscientiously can change people for the better, especially with regard to their attitude to and relationships with others. With this object in mind, I have finally established the **BRITISH SHOTOKAN KARATE SHINBOKU ASSOCIATION**.

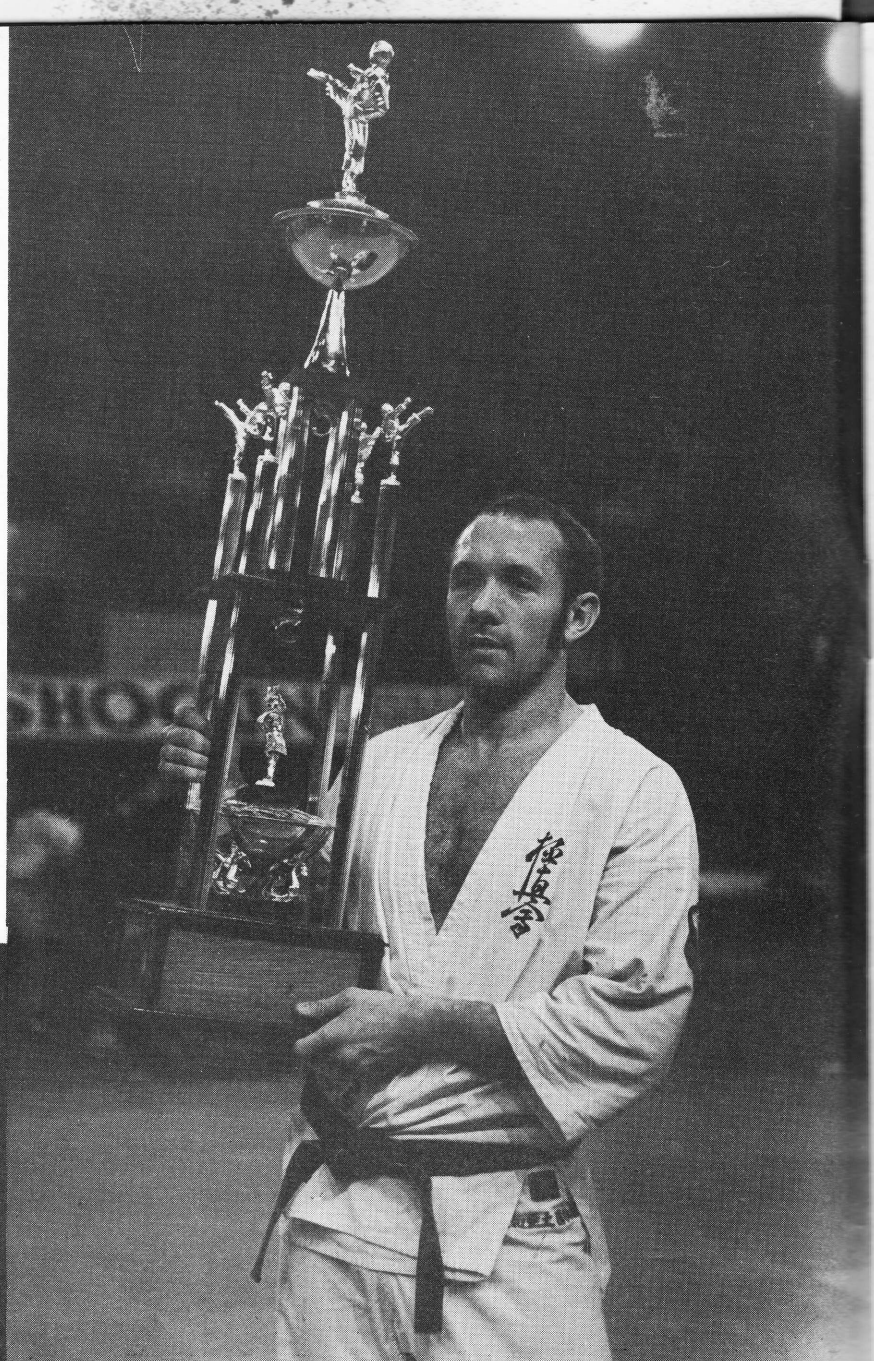
For details of membership write to:
Secretary, British Shotokan Karate Shinboku Association,
Holborn Assembly Hall, John's Mews, Holborn,
London, W.C.1.

KYOKUSHINKAI HAVE KNOCKDOWN CHAMPS.

Photos: NORMA HARVEY

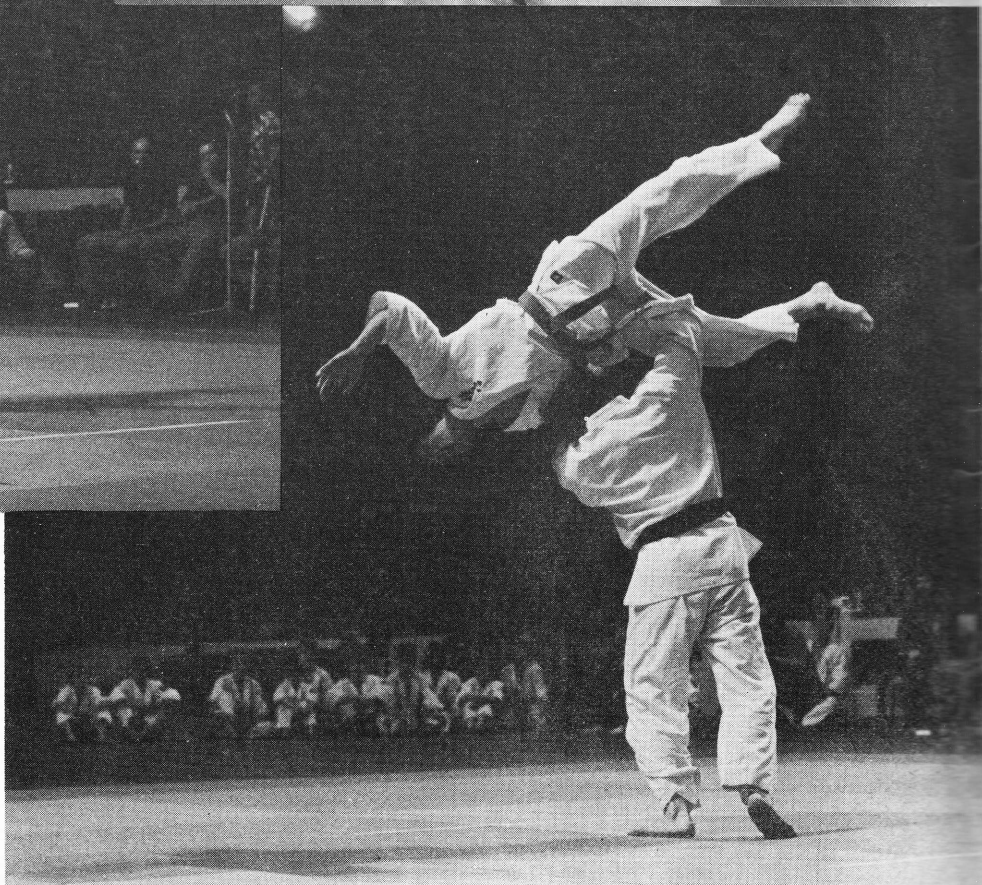
The Empire Hall Wembley was the scene of this year's main Kyokushinkai event, which featured the exciting talents of Tatsuo Nakamura who put on a thrilling demonstration. Plenty of action filled the arena providing photographers with a feast of shots.

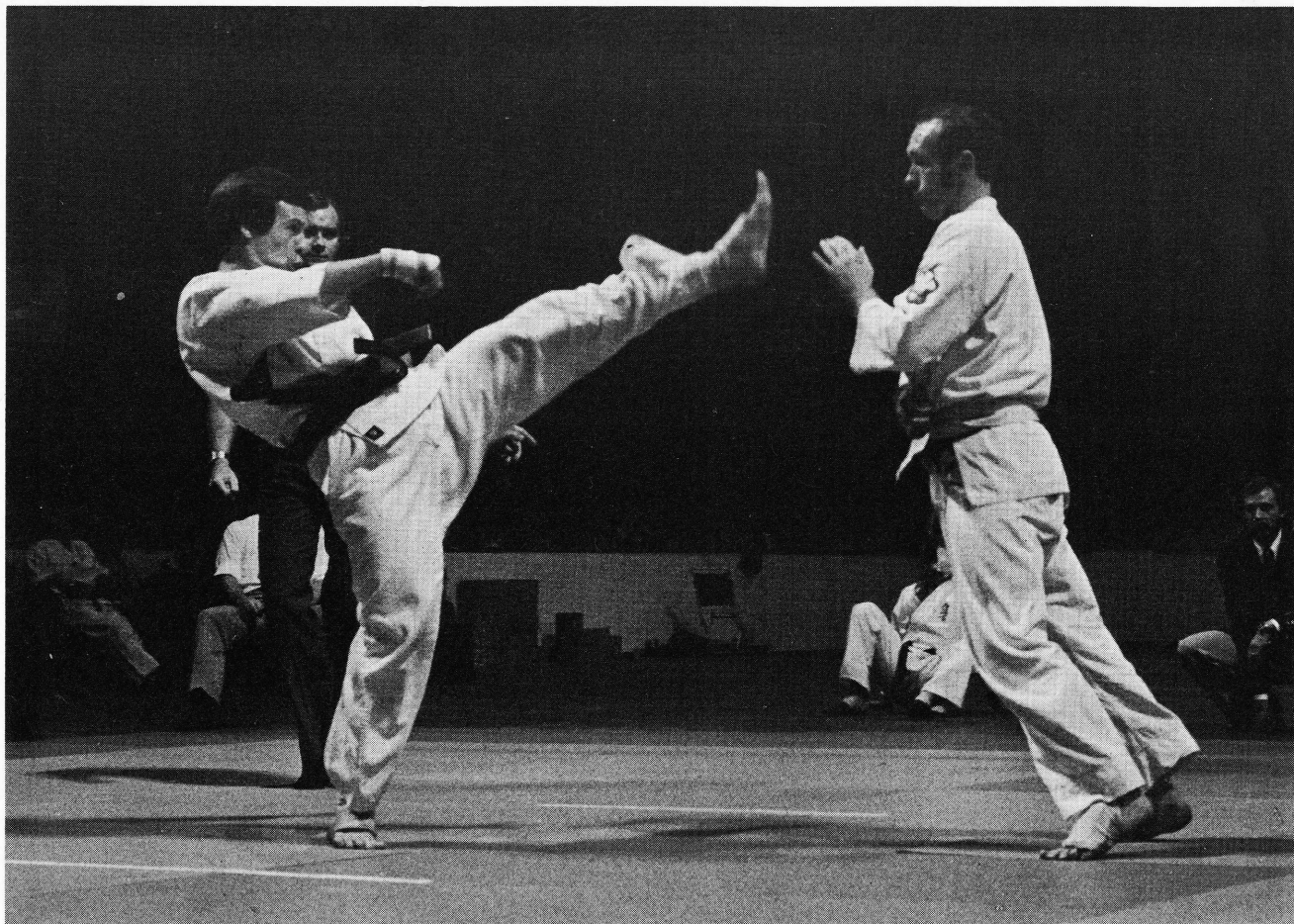
Howard Collins still has enough strength to hold up the European Heavyweight Champion's trophy. →



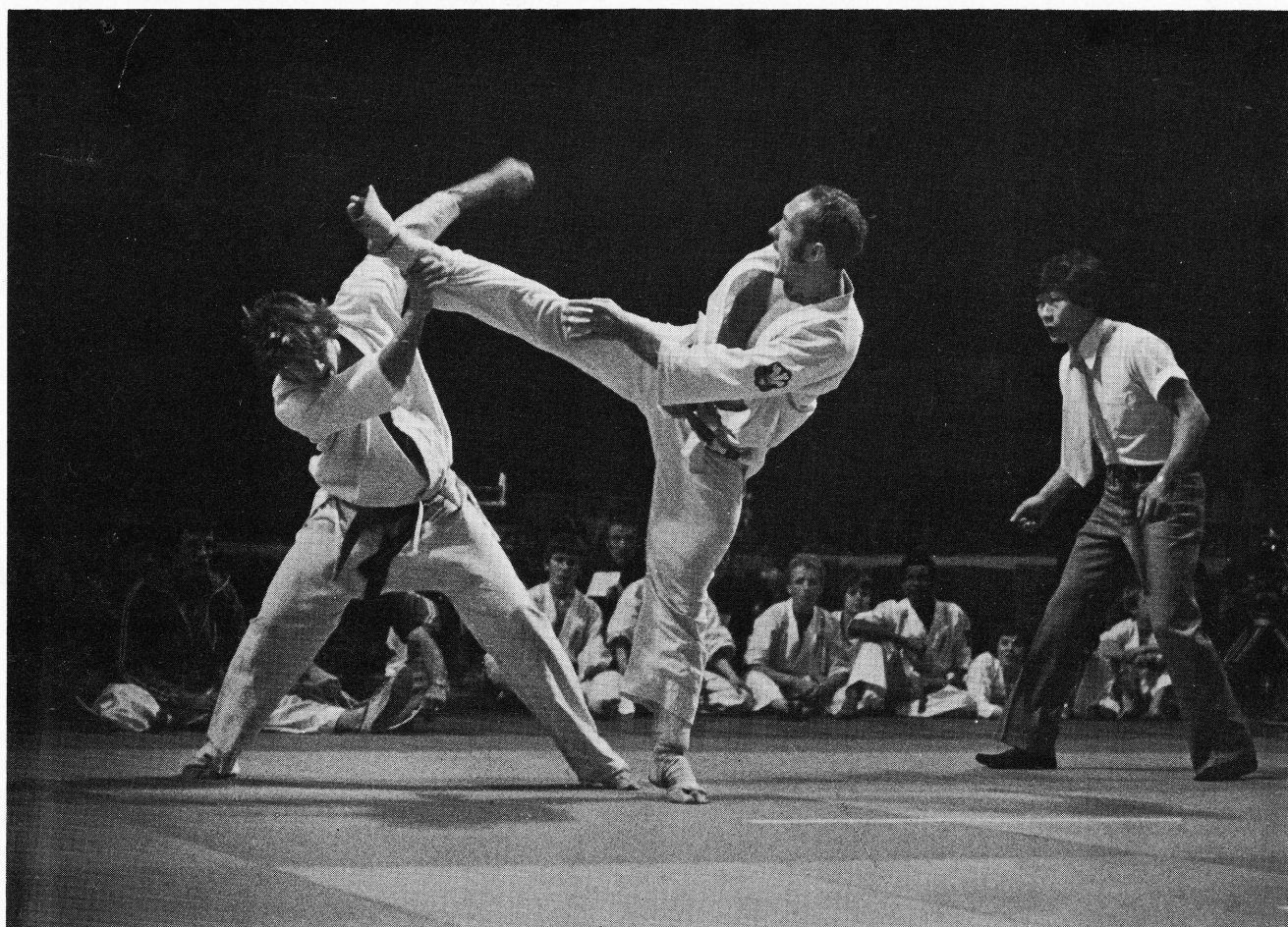
↑ Tatsuo Nakamura demonstrates keriwaza.

Tatsuo Nakamura demonstrates throwing techniques. →





In the finals, Howard Collins receives a jodan maegeri from Jeff Whybrow.



Howard Collins dealing out a reverse mawashi-geri.

1966

and all that!

A flashback to early days

(Whilst racking my brains about what to stuff into this magazine, which everyone in the office agrees is the best of its kind, and at the same time feverishly going through old files, I came across material sent to us by a well-wisher, many years ago. It seemed to me that readers might genuinely be interested in material about some of the masters whose names are now household karate words — Ed.)

1960 TIME

Karate was much bigger in the U.S.A. in this year than it was in Europe. The All America Karate Federation began holding a big annual tournament, and Shotokan style was one of the best known styles. As the years went by Sensei Hidetaka Nishiyama was seen as one of the leading lights of American Shotokan Karate, and under his leadership Karate attracted the attention of highly placed men in different departments of the U.S. administrations. Stan Musial, Presidential advisor and consultant on Physical Fitness, the Japanese Ambassador Ryuji Takeuchi, Clifford Buck, President of the All America Amateur Athletic Union, plus State and City officials, all sent their messages of goodwill to the tournament officials. In those days of course, Karate was still very much a Japanese preserve, and non-Japanese students had not yet reached a high technical level.

The overseers of this technical aspect consisted of the Shotokan based All America Karate Federation, the Goju-Kai Karate-do Federation and the U.S. Wado-Kai Karate Federation.

1966 TIME

From 1965 on the annual tournament had reached an international prestigious level with high ranked Japanese in attendance and in subsequent years this practise continued. The famous Master Ohtsuka, the mentor of Tatsuo Suzuki 8th Dan Hanshi, attended the 1965 event, accompanied by Master Nakayama, the teacher of so many of today's leading Shotokan instructors and author of best-selling books like "Dynamic Karate" and "Best Karate", etc. Even in those days, the format of tournaments was much as it is today, with plenty of Kata, and self defence demonstrations from a chair, from the floor, against a weapon, for women, and so forth. If anything, freestyle was much more restricted and it is said was limited to brown belt and above. The idea was that beginners had too little control over their techniques to be allowed to take part in the kumite events. It is only under the pressure from the 1970's that the limit of Kumite entry has been lowered.

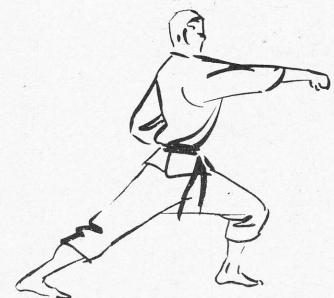
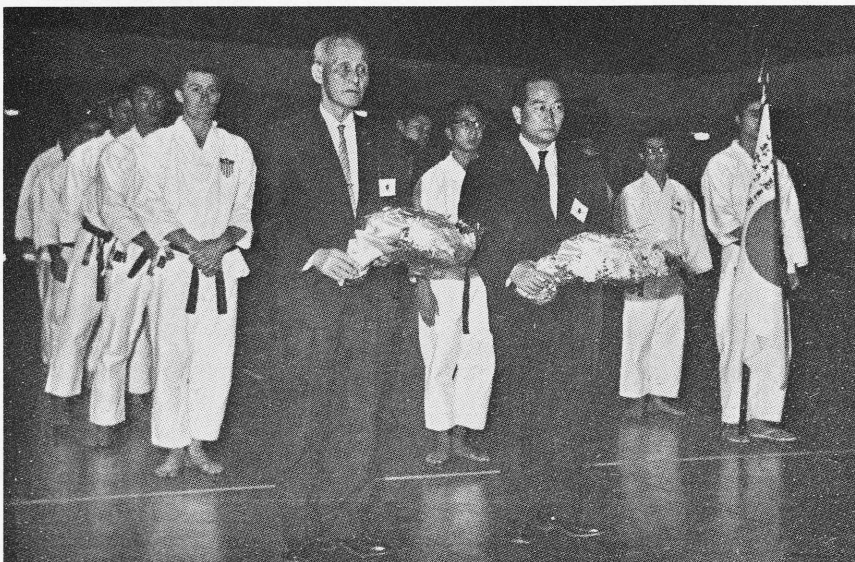
EARLY EXPLANATIONS

In the 1966 programme an explanation was given about the purpose of Karate:

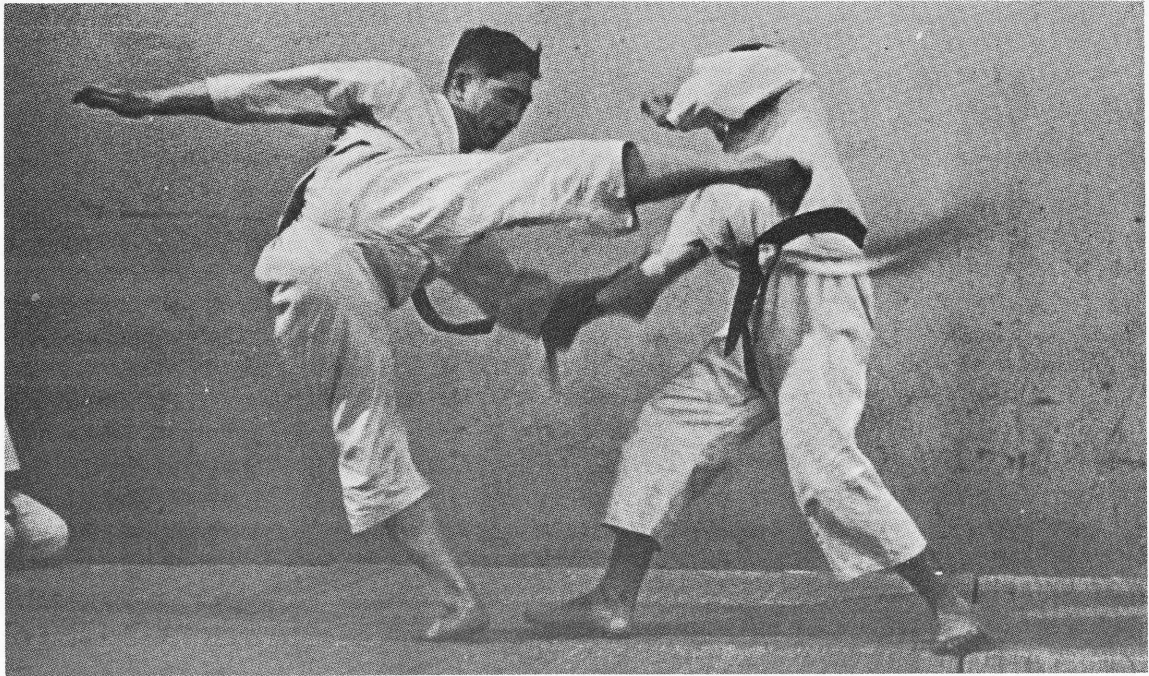
"...Karate is not merely an excellent physical or a defensive art. The complete mental control required for the mastery of the physical movements and the effort, discipline required in the search of the ultimate and the mastery of the art lays the foundation for the development of good citizenship and the ultimate perfection of the human character."

Well, a lot of us are still laying the foundations....

It was also explained in this programme that "an actual blow is prohibited in the contest", and in this way another foundation was laid; the foundation of Kick or Contact Karate, on the part of those who were to become disillusioned with the no-contact rule which led to frustration, abuse and endless recrimination among contestants.



Masters Ohtsuka and Nakayama pictured with the United States and Japan Goodwill Karate Teams during last year's All America Karate Tournament.



EARLY CHAMPIONS

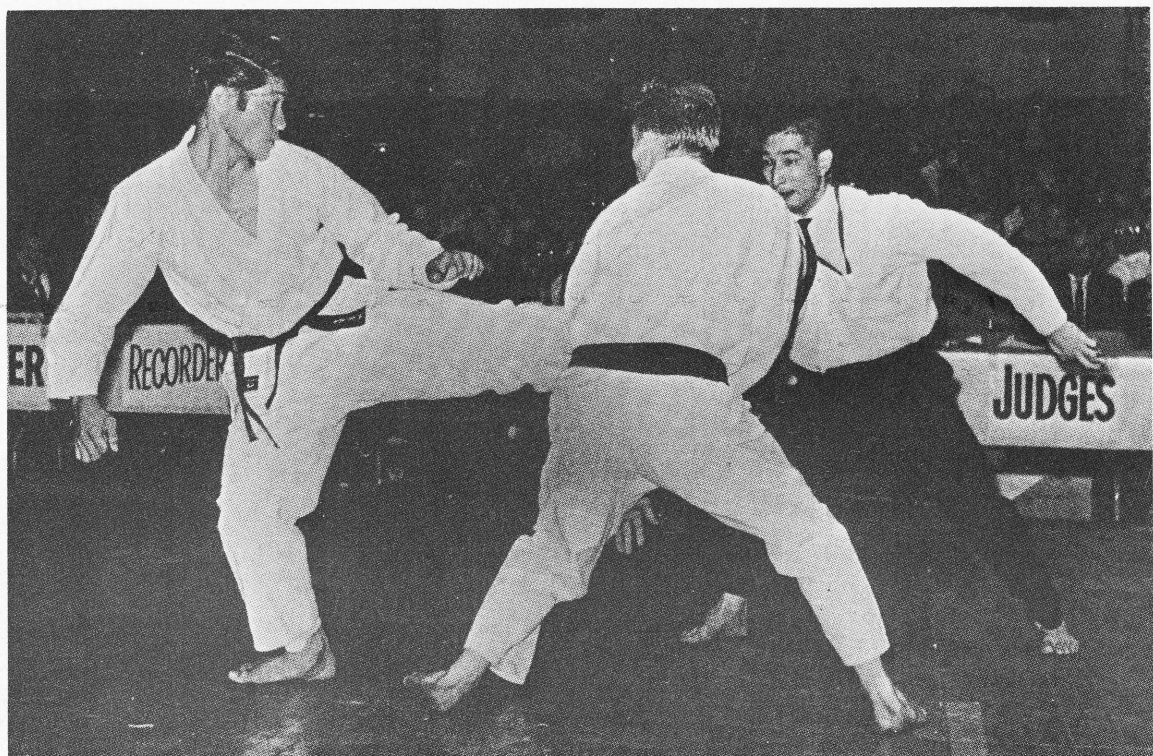
Names like James Yabe, Frank Smith, Ray Dalke, Kenneth Funakoshi and George Sasano are no longer, obviously, up in lights, but one man we all know well was a judge at the 1966 event, then in charge of some East coast dojos — Keinosuke Enoda....

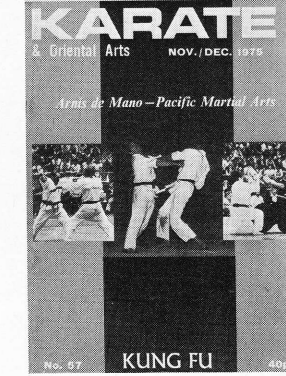
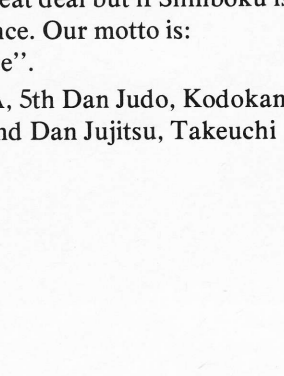
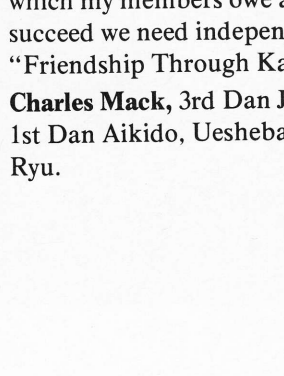
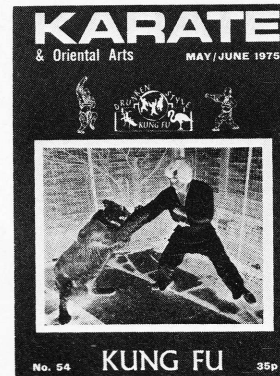
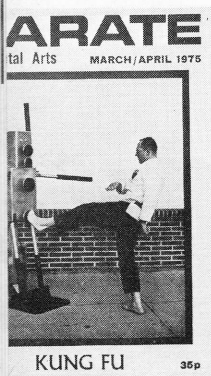
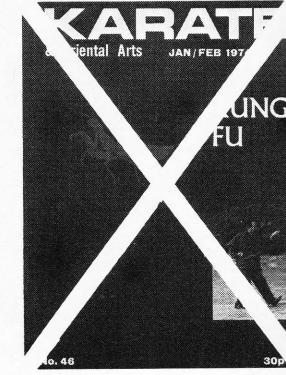
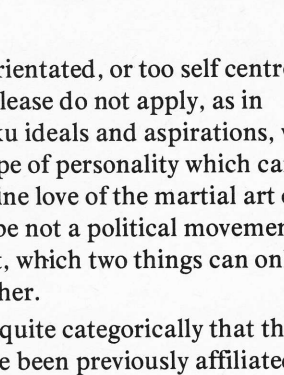
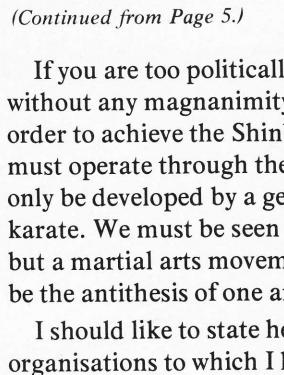
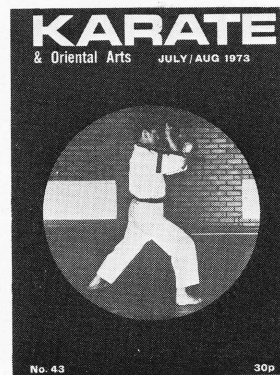
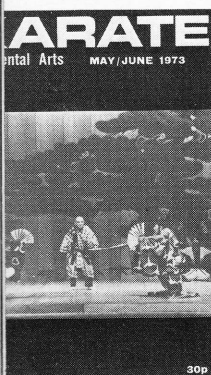
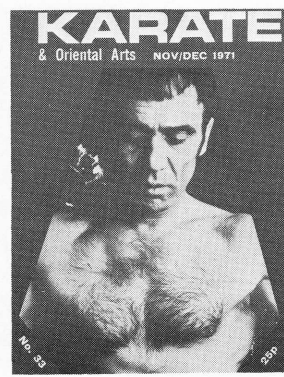
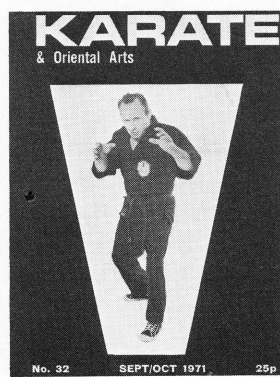
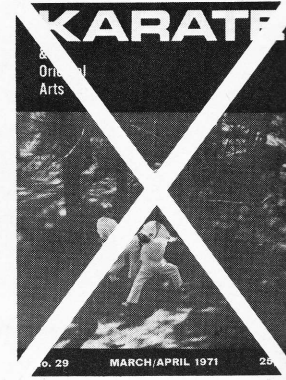
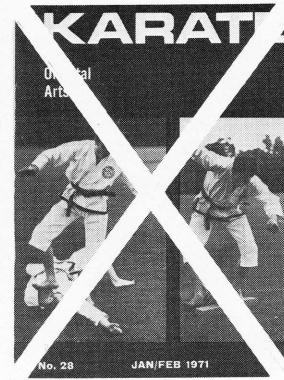
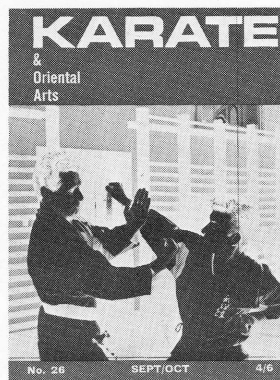
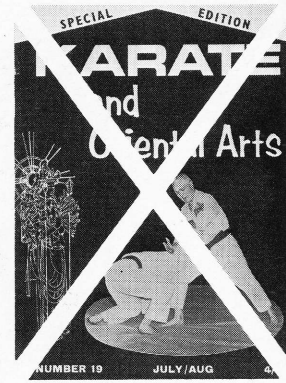
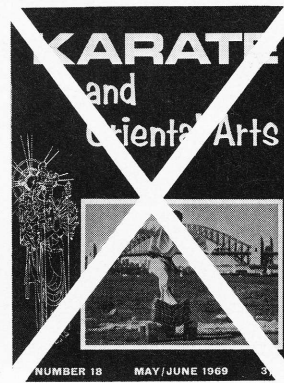
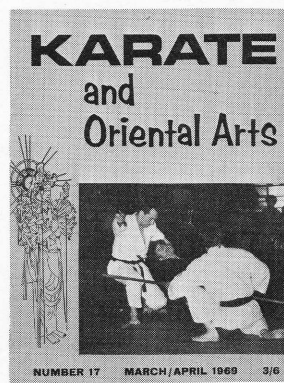
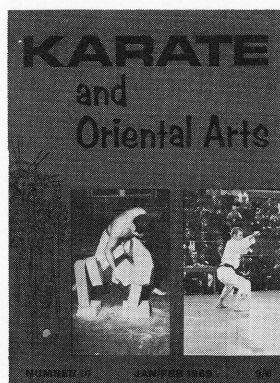
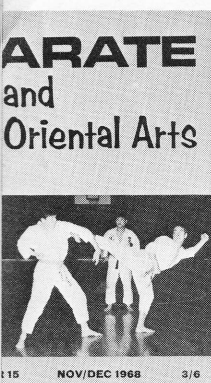
HIDETAKA NISHIYAMA

The redoubtable Nishiyama, seen above, made a big impact on the American Karate men, and his techniques and careful administration led on to the Shotokan style becoming at one time America's leading style. Along with Teruyuki Okazaki, the Chief Instructor of the East Coast Karate Association and Hirokazu Kanazawa, a

then potential and later actual All Japan Karate Champion, he produced his famous "Karate: Art of Empty Hand Fighting" textbook which has stood the test of nineteen years of repeated publishing.

Gradually, since those days, much of the distinctive Japanese treatment of Karate has been eroded by the quite different Western psychology of training and contest. It is it seems to me inevitable, but in the early days no one could have confidently predicted that it would take place. In Britain the central Japanese sensei still hold fast to the traditional ways, and many students still wish to hold fast with them. There is no need for recrimination from either side though. Peaceful co-existence and even exchange of methods is quite in order. (Below Nishiyama referees an early contest).





(Continued from Page 5.)

If you are too politically orientated, or too self centred, without any magnanimity, please do not apply, as in order to achieve the Shinboku ideals and aspirations, we must operate through the type of personality which can only be developed by a genuine love of the martial art of karate. We must be seen to be not a political movement but a martial arts movement, which two things can only be the antithesis of one another.

I should like to state here quite categorically that the organisations to which I have been previously affiliated are both efficient and highly respectable organisations to which my members owe a great deal but if Shinboku is to succeed we need independence. Our motto is: "Friendship Through Karate".

Charles Mack, 3rd Dan JKA, 5th Dan Judo, Kodokan, 1st Dan Aikido, Uesheba, 2nd Dan Jujitsu, Takeuchi Ryu.

E.K.W. National Karate Championship

Thirty-one year old Ron Gray from Stockton proved that he has many good years of competition fighting left when he won the Senior Individual Event at the recent England Karate-Do Wado Kai National Open Championships. This meeting is fast becoming one of the North's prestige tournaments and this year more than 50 clubs were represented, many outside the E.K.W.

The eliminations began at 2.00 p.m. and it took all of the allotted five hours and the three areas before the semi-finals were reached. Full credit must go to the officials who, as in most tournaments, performed their jobs with dignity and a great understanding of the complex contest rules.

The final stage of the competition was prefixed by a first class demonstration from the Teesside Karate Club led by E.K.W. chief instructor, Walter Seaton 4th. Dan. The latter, ably assisted by Leo McDermott 1st Dan, showed the balance, control and timing necessary to expertly perform Ohyo Gumite Nos. 3, 5 and 7, and Kihon Gumite Nos. 5 and 10. Tony Humphries 1st. Dan then found himself at the receiving end during a chair defence in which he attacked Leo McDermott until he finally got the better of a McDermott counter-attack to emerge the victor. The demonstration was rounded off by Leo McDermott successfully defending a multi-attack from Tony Humphries, Graham Chilton and Graham Swalwell (both 3rd. kyu), which involved the use of the bo (quarter-staff).

An injured Dave Noble of Hartlepool and Peter Mahoney of Billingham won their way through to the final of the White Belt (8th. and 7th. kyu) event by

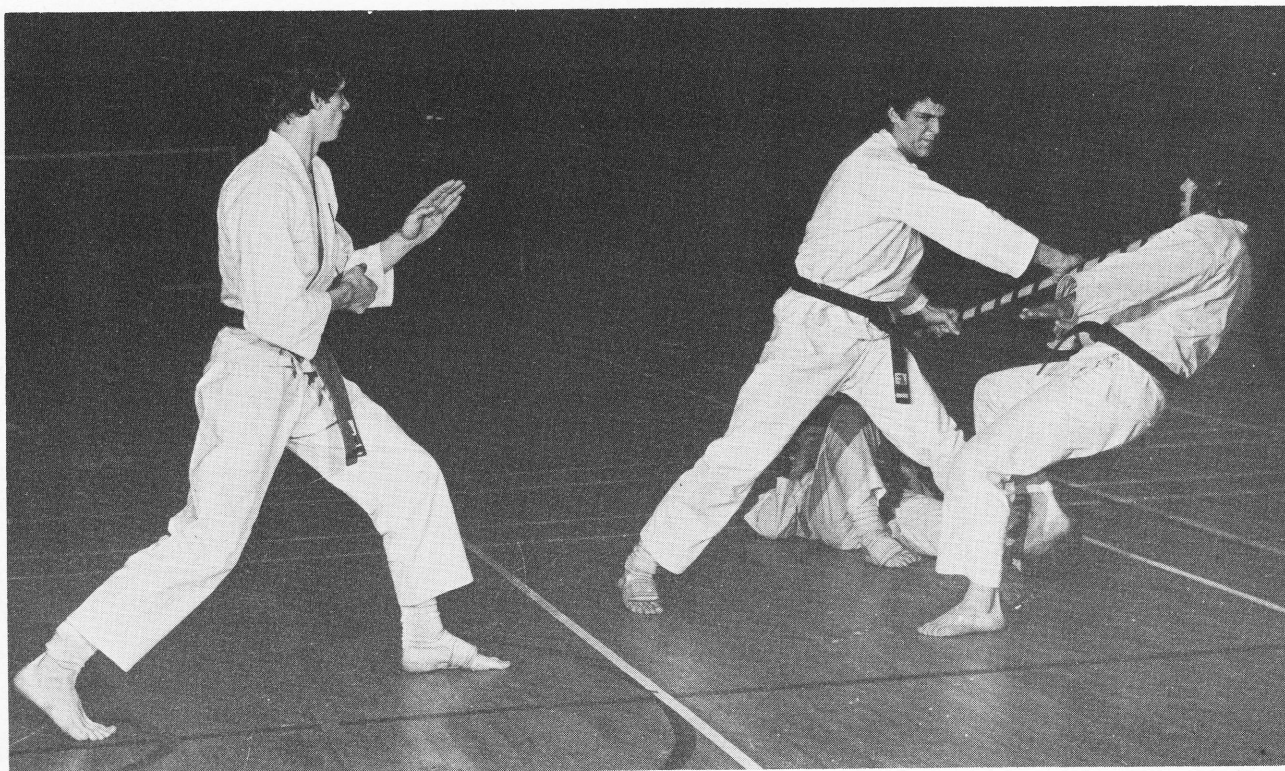
decisions over Paul Ahdal (Middlesbrough) and Paul Taylor (Redcar Kung Fu) respectively. The ensuing final was really a non-event as Noble's leg injury prevented him from competing with anything like the ability he had shown earlier, and Mahoney was an easy winner.

The two Green Belt (6th. to 4th. kyu) semi-finals were also won by decisions. Ken Johnson of Middlesbrough Shukokai beat Bob Sharpe of Howden and Tony Hodgeson of Middlesbrough beat Ian Bottomly of Halifax. Hodgeson won a close final by one wazari to nil.

The Senior semi-finals left the audience in no doubt as to the way in which the final would be fought. Former champion, Neil Habergham of Howden scored 3 wazaris (all maegeris) to beat Leo McDermott, and Ron Gray scored four times (all jodan tsukis) to beat Tony Trimble of Middlesbrough. As it turned out, Ron Gray's jodan tsuki had the edge and he successfully steered clear of Habergham's strong kicks to become the 1978 champion, winning by a majority judges' decision.

Teesside Karate Club had a fairly easy victory in the Team final, beating Hartlepool by 4 bouts to 1. In fact, they had encountered stiffer opposition in their semi-final against Howden where they won 2—0 with 3 matches drawn. Hartlepool were aided by a 2-Ippon Hansoku win in the third bout of their semi-final with Fujii Wado Ryu (Blackpool). They beat the Lancashire team by 2—1 with 2 matches drawn.

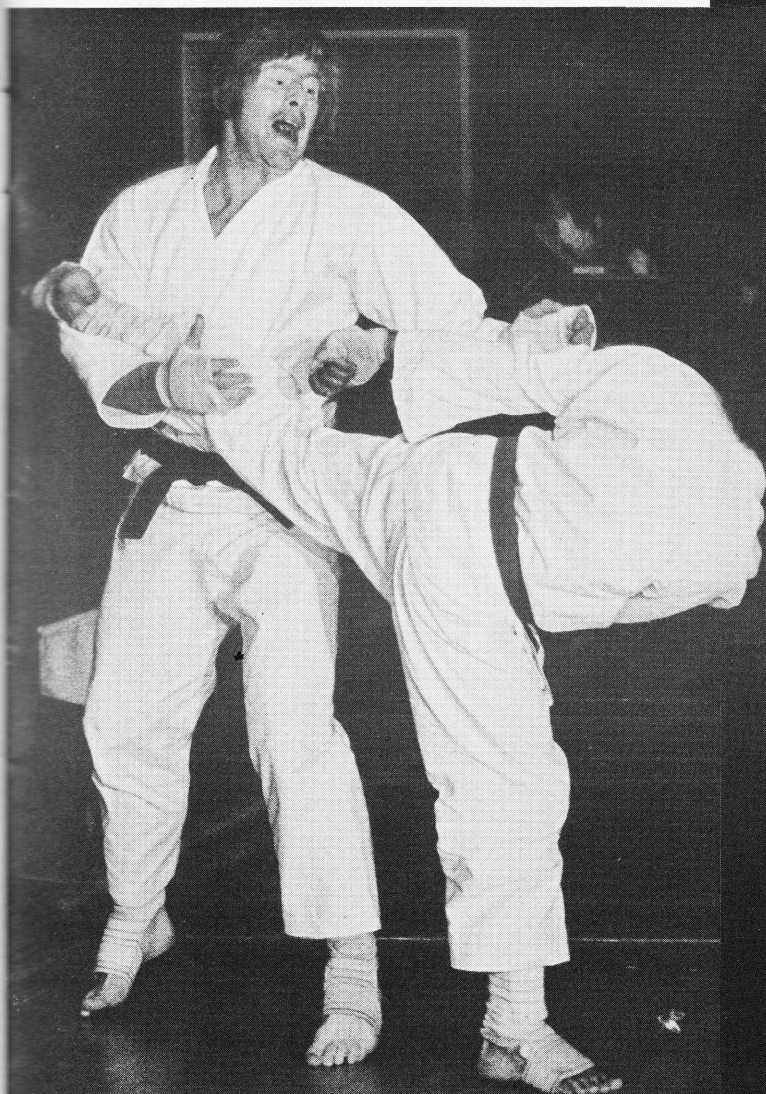
Teesside's other victory came in the Team kata contest. It required three performances from Teesside 'A' and Hartlepool, before Teesside were declared the winners. Teesside 'B' were third.



Text: P. & B. Chadwick

Photos: Ian Harrington

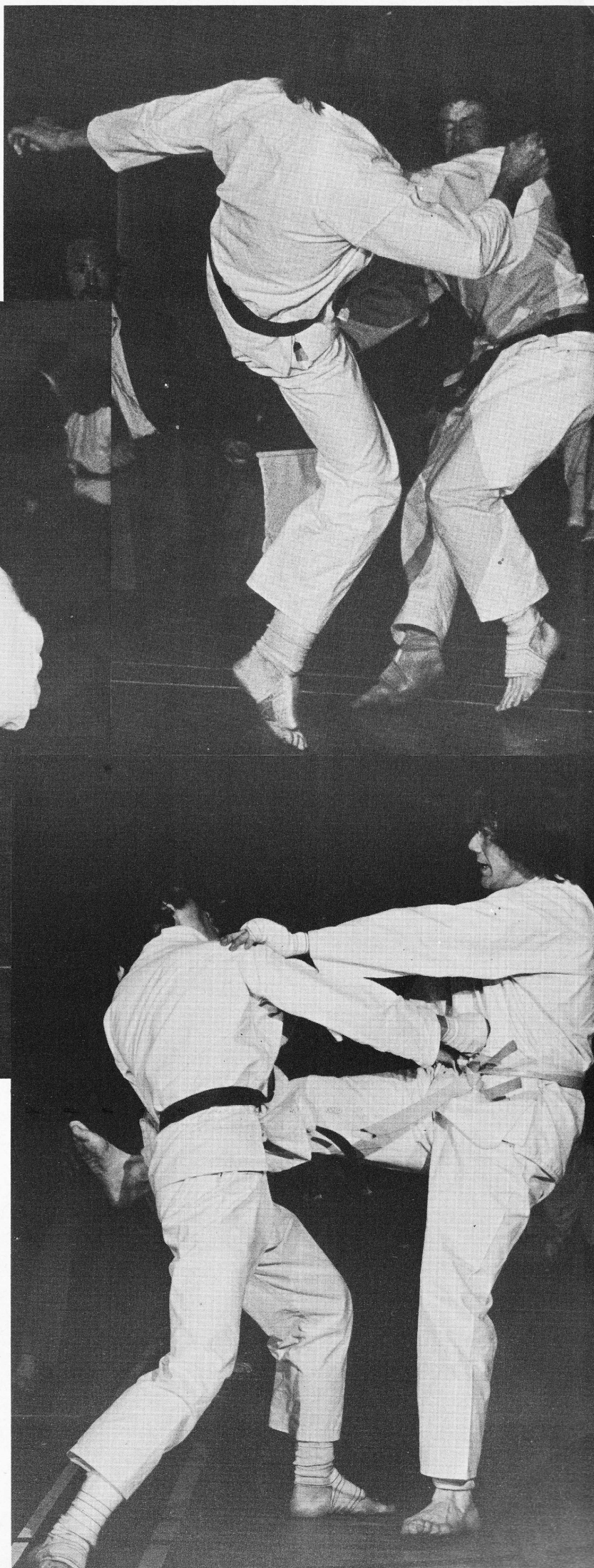
Ron Gray (r) blocks Neil Habergham's mawashigeri in the senior final. →



Ron Gray (l) on his way to the senior final.

Terry Pearce (l) of Hartlepool scored chudan tsuki on Eddie Rawlinson of Fujii club, Blackpool. →

← Leo McDermott dealing out Bo blows to his three attackers.



Herbalism is the study and use of herbs for such purposes as medicine, nutrition, food seasoning and colouring. Technically, a herb is a non-woody plant, part or all of which may be used for any of the purposes previously stated.

Man, no doubt, has been using plants to treat illnesses and other complaints since time immemorial. Learning by trial and error throughout the centuries, he discovered the many uses of a wide variety of herbs known to us today.

History tells us that over 5000 years ago, the Sumerians used such plants as thyme, laurel and caraway in treating illnesses. The first Chinese book on herbal medicine was compiled in 2700 BC and describes 365 herbs and their uses, including ma-huang --- the plant that introduced the drug ephedrine to modern medicine. (Ephedrine Hydrochloride is used mainly in the treatment of bronchial asthma and allergies such as rhinitis --- the inflammation of the mucous membranes of the nasal passage.) About 1000 B.C. the Egyptians were known to have used opium, garlic, coriander, castor oil, mint and many other herbs medically.

INTRODUCTORY HERBALISM

Roman and Greek herbal practices are recorded in the writings of Hippocrates and Galen who together laid the foundations of Western medicine. Hippocrates advocated the use of a few simple herbal preparations together with fresh air, rest and proper diet to help the body regain its natural balance. On the other hand, Galen advocated the direct intervention of large doses of herbal mixtures to correct the imbalance that caused the illness.

In the 1st. Century A.D., the first European book on herbal medicine, *De Materia Medica*, was compiled by the Greek physician Dioscorides. Another important work, the *Historia Plantarum*, was written in the 4th Century A.D. by Theophrastus and marked the genesis of the science of botany.

In the 17th. Century, Paracelsus introduced the use of active chemical drugs such as arsenic and copper sulphate. This led to the demise of the dominant position of herbal medicine which is evident today. Chemotherapy --- chemical medicine, is now regarded as the orthodox medicine of the 20th Century. The change to chemotherapy did not, however, go unchallenged. In the 19th Century, Samuel Hahnemann founded the system of homeopathic medicine based on the teachings of Hippocrates, and practised it successfully.

Herbal medicine is based on the philosophy that Man is part of the universe he lives in and disease results from imbalance and disharmony with the Way of Nature (called Tao in Chinese.)

The following are the uses of 10 herbs which are easily available:— (This is ONLY a GUIDE and not a prescription for self-medication.)

Common Name	Botanical Name	Properties and Uses
Apples	<i>Pyrus Malus</i>	Dried apple peel is good for diarrhoea. Whole apples act as a mild laxative. Apple wine of at least 2 years old is good as a tonic.
Barley	<i>Hordeum Vulgare</i>	Demulcent for inflamed membranes. Cooked and hulled barley is a good source of nutrition. Barley water mixed with milk is good for fever.
Carrot	<i>Daucus Carota</i>	Carrot soup is effective for diarrhoea and gastro-intestinal catarrh. Raw carrots help the body get rid of round worms. Take carrot juice for stomach acidity and heartburn.
Celery	<i>Apium Graveolens</i>	Juice from the leaves is used for gout, overweight, lack of appetite and flatulence. Oil from the roots is excellent in restoring sexual potency.
Chives	<i>Allium Schoenoprasum</i>	Leaves stimulate appetite, promote digestion and alleviate anaemia.
Cucumber	<i>Cucumis Sativus</i>	Useful for heart and kidney problems, chronic constipation and skin problems.
Leeks	<i>Allium Porrum</i>	Stimulate appetite and relieve nasal catarrh. Crushed leaves for insect bites.
Common Lettuce	<i>Lactuca Sativa</i>	Useful for insomnia when eaten at bedtime.
Peppermint	<i>Mentha Piperita</i>	Tea or oil from leaves good for nervousness, insomnia, cramps, coughs and migraine.
Parsley	<i>Petroselinum Sativum</i>	Tea made from leaves and seeds good for jaundice, asthma and menstruation problems.

By Raymond Goh

Recommended Further Reading

'Secrets of the Chinese Herbalists' by R. Lucas.

'The Yellow Emperor's Classic on Internal Medicine' — the Ilza Veith translation.

'Chinese Herbs' by J. D. Keys.

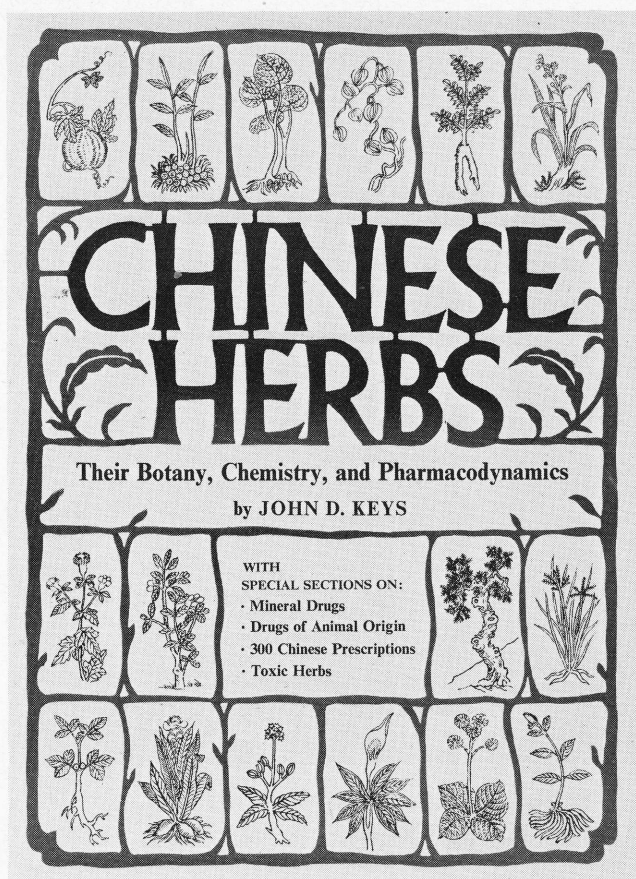
'Proven Herbal Remedies' by J. H. Tobe.

'About Ginseng' by S. Fulder.

Postscript

Some of you readers may wonder what herbalism has got to do with the martial arts. The answer is, one hell of a lot! For a full explanation of the connection, please see "Chinese Philosophy, Acupuncture and Kung Fu" in K.O.A. No. 72 page 20.

Enquiries to (01) 889 9751.



CHINESE HERBS

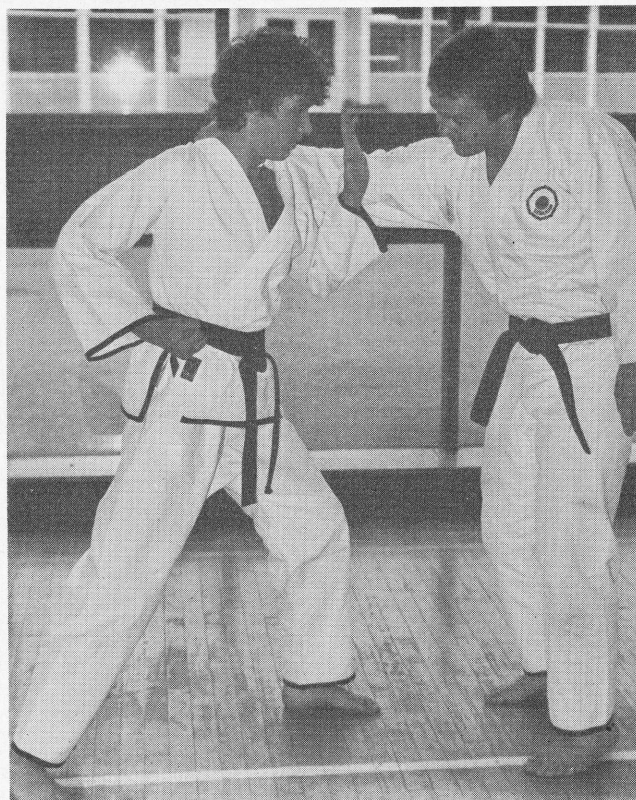
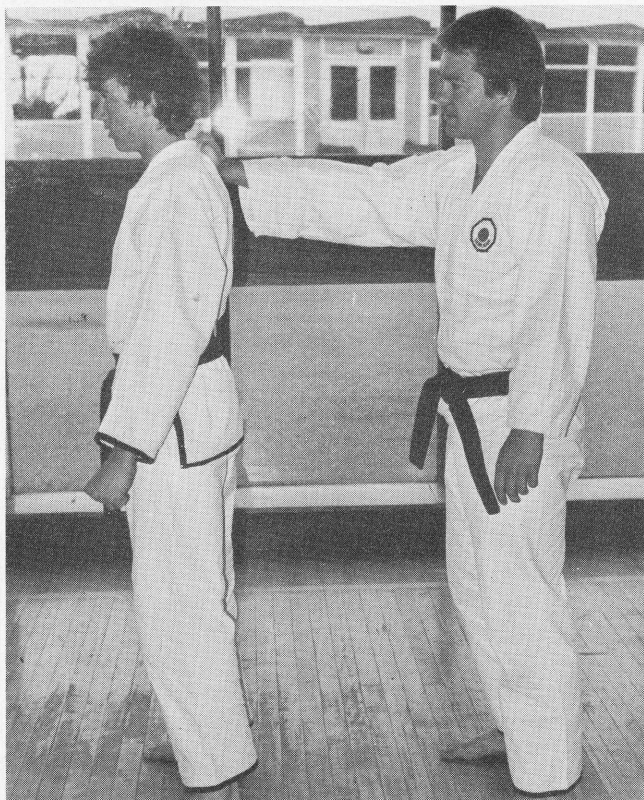
"Chinese Herbs" by John D. Keys is the result of twenty years of devoted study of the subject as well as a study of Chinese, Japanese and French which he needed for translation work for many of the original books he was obliged to read in pursuit of his subject. Through a thorough treatment of a specific number of herbs, some correlation between Western and Chinese medical use of herbs is established. **Price £10.00.**

HOMEOPATHIC

FIRST AID KIT



Homeopathic medicine is a method of treating injury and illness which is growing in popularity. KOA staff for instance have tried ARNICA ointment on bruised knees, strained joints, stick bashed index fingers, and bruised ribs, etc. with the result that pain and swelling was dispersed within hours or days. A homeopathic "First Aid" kit has been put together for us (see photograph) and this is available with instructions, post paid at £5.25. Single tubes of ARNICA, price 95p. post paid. *(See p.46 for ordering goods advertised in KOA).*



THE FIGHTING KATA OF TRADITIONAL JUDO

For some years KOA staff have been intending to turn towards Judo Kata. Karate, Aikido and other arts have their Kata and these play an eminent part in the training of students. The Kata of Judo have long been relegated to dusty backrooms, as it were, and it is time they were dusted off and brought back into the limelight.

Judo is very popular in Britain, a country leading many others in the field of competition. But, sadly, it lacks true Judo culture. Some clubs still teach Nage-no-kata and Katame-no-kata, but how many people have even heard of Kime-no-kata or Shinken Shobu-no-kata, consisting of the Idori and Tachiai kata. How many people have heard of the forms of Ju-Jitsu that Professor Kano developed and called Kodokan Goshin-jutsu. While we do most of the Karate Kata we let the Judo kata drift into oblivion.

Judo kata consist of kicks, punches, throws, strangles, armlocks and wristlocks. The Idori kata are the most traditional and done from a kneeling position. As I am on the technical board of the British Judo Council....I know that the American Judo and Jujitsu Federation have recently edited film on these kata and two Danish instructors got a government grant to go to Canada and learn Kodokan kata.

THE PHOTOS ABOVE ARE FROM KODOKAN GOSHIN JUTSU KATA, the 5th set Ushiro-eri-dori.

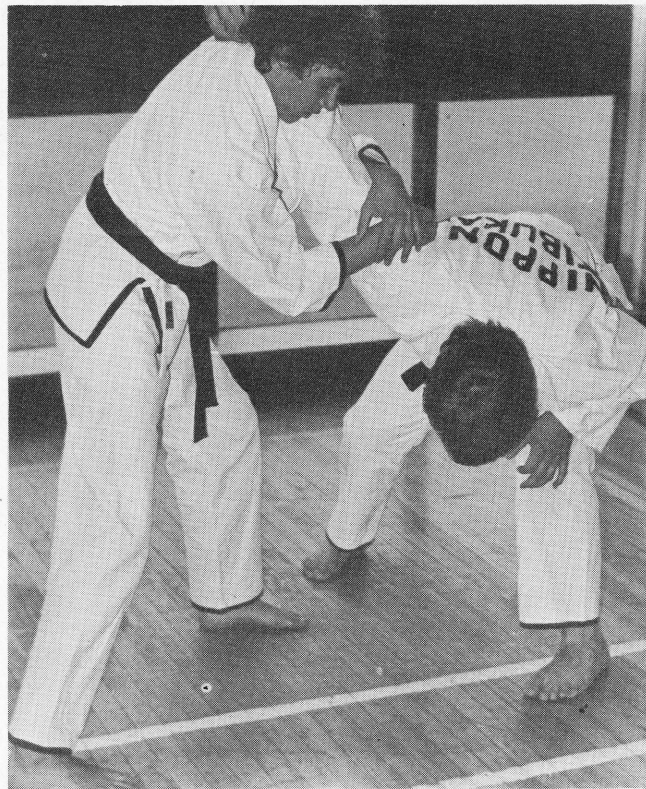
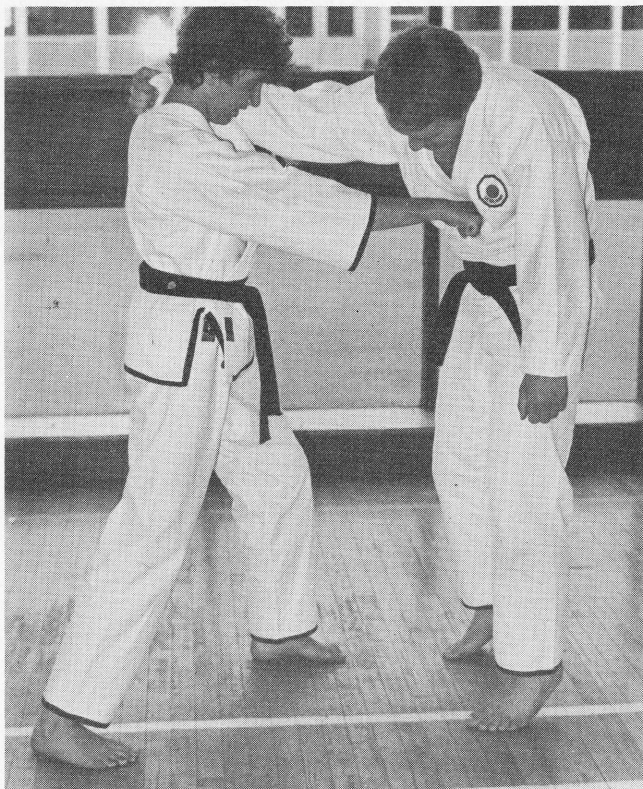
A. Strickland, 1st Dan, makes the formal "attack" on C. Mercer, 1st Dan. The photos are "static" to show the precise "form" of movement, but in reality the picture would be rather different.

Notice how, after the initial response and punch in the solar plexus, the responding defender or Tori takes control of his attacker and could in fact hold him down to the ground and immobile until help came e.g. a police officer who could make a proper arrest. In this way it would not be necessary for Tori to do much damage to his attacker, Uke.

At present big efforts are being made to standardise modern jujitsu or Goshin-jitsu in Britain (and Europe). Many clubs who are teaching jujitsu make use of what are in fact extracts of Judo kata and all in all there is some considerable confusion about. There are also various styles about, whose origin I would say is dubious, so that a clear exposition of Judo kata and a clear distinction between Judo kata and Goshin-jitsu kata and older traditional kata would be desirable.

I therefore welcome the opportunity of presenting these kata through the pages of KOA magazine. I regard the Kodokan as the home of much of what I know as kata and I shall begin with speaking about the Kodokan Goshin-jitsu techniques.

I wish to thank Colin Mercer and Andrew Strickland for their help in posing for photographs.



By K. Wright of Seibukan

KODOKAN GOSHIN-JITSU

Western Judo is one of the most dynamic fighting sports and the only eastern Olympic fighting sport. Judo was founded in the 1880's by Jigoro Kano who was formerly an exponent of Kito-ryu and Tenjin-Shinyo Ryu ju-jitsu from which he derived or extracted his judo techniques. Atemi, the art of striking the vital points, had been prevalent in Japan for many years. It formed an intrinsic part of ju-jitsu and was adapted by Kano for use in the Judo Kime-no-kata.

FUNAKOSHI AND OHTSUKA

When Gichin Funakoshi, the founder of Karate in Japan, was watching Hironori Ohtsuka, then an exponent of the Atemi techniques of Shindo Yoshin-ryu and future founder of Wado-ryu karate, he could not believe that Ohtsuka had never trained in karate. It was Jigoro Kano who was instrumental in persuading Funakoshi to stay in Japan and to teach karate in various places, including the Kodokan. When Funakoshi passed the Kodokan building he would clap his hands, and when asked why he did this he replied: "You ask why I am praying for the Kodokan. I am not praying for the Kodokan, I am praying for Jigoro Kano."

Kano was a student of Funakoshi's for a time and it is possible that his studies with the karate master influenced the formation of the Kodokan Goshin-jitsu which was finally perfected in 1956, 18 years after Kano's death.

It combines classical techniques of judo, karate and aikido. Unfortunately, Kodokan Goshin-jitsu and the Kime-no-kata (Shinken-Shobu-no-kata) are almost unknown outside Japan. Though many may disagree with what I say I think that ju-jitsu is distinct from the other well-known arts of judo, karate and aikido in that it is a fighting art and not a sport. Even karate has prohibited techniques which enable it to be done as a sport. It can be described as an extract from a martial art. This does not mean that karate or judo men cannot defend themselves, but their method of defence is restricted by the restrictions of their sport. A ju-jitsu man's repertoire of techniques includes all the types of techniques used in karate and judo but also more.

Readers should not interpret what I say as a criticism, as I have only admiration for other martial arts. Over a period of months we will try to show unarmed Kodokan Goshin-jitsu consisting of two parts with seven sequences in the first and five in the second. As should now be apparent, modern Goshin-jitsu is supplementary to Judo as taught in the Kodokan in the same way as ancient Bu-jutsu techniques were supplementary to the Samurai's mode of fighting.

When perfected, most of the techniques are useful for taking control of attackers without undue force or causing permanent harm and this alone makes them a desirable part of a martial artist's repertoire.
(To be continued).

THE

1978 NORTH EAST KARATE LEAGUE CUP FINAL

From about the middle of the league season, favourites for the title began to emerge. The very powerful Sendai Y.M.C.A. Shotokan Squad under the leadership of John Holdsworth 3rd Dan and Owen Murray 2nd Dan, the new middleweight champion, both from Sunderland were looking very good. Owen's face punching rarely failed to score plus his foot sweeps followed by a double punch for good measure coupled with John's varied leg work, particularly to the head and good backing from their team members make them a force to be reckoned with next year. They finished in 5th, 6th, 7th and 8th place which cannot be bad. Last year's champions, Darlington Wadokai, are again this year's and must be among the best in the country. Although the whole club fights similarly, combinations of kicks, punches, throws etc, the fighter who stood out was the team Captain Steve Brennan. This black belt is barely 19 years old but is a natural fighter. He puts very strong combinations together and is very difficult to beat. Although a short list was made up of who was the league's 'Best all round Performer' Steve had to be awarded the trophy. Peterlee Wadokai were just 1½ points from claiming the silver cup themselves. This team is Captained by John Milton 1st Dan. It was no real surprise when John won the lightweight championship although the finalist with him, Jeff Wilkinson of the Sendai Y.M.C.A. Shotokan club made him work all the time for it and this also ran into extra time. To referee one of John Milton's fights is no easy task especially when a lightning jodan back fist is let loose. His chudan gyakuzuki is one of the best I have seen, but like his uraken, it is so fast the referee sometimes does not see it and this can be very frustrating to a fighter like John. Their team only dropped to 6th position twice in the full season. They were always up there among the first four. Team mates Jim McAvoy and Frank Miller helped a great deal to get them into 2nd place. Durham Wadokai have improved in technique and fighting spirit since our first league last year. Captained by Kevin Miller and sometimes Phil Brown they tell me they are going for the 'Big One' in the coming season, (they may even do just that). There are many skilful fighters in the league, too many to mention now, but the heavyweight individual event which went into extra time, the full 5 minutes was particularly outstanding. The new champ, big Paul Young of the Aycliffe Wadokai club has good legs for karate, his kicks are usually high and always strong and he is a true and worthy champion. His opponent was Pat Hamilton from Gateshead Wadokai. On several occasions both scored at the same time and therefore no score was given. It was a very close contest and knowing Pat Hamilton, his tenacity, skill and sheer determination I am sure he would have gone on fighting all night if given the chance to win the championship. There was a very interesting display in the form of a competition between a combined Wadokai/Shotokan karate team and a small contingent of a Lau Kung Fu club. Although the karate-ka won the competition, considering the lack of competition experience from this particular Kung Fu club, they put up a very fine performance, and it is always refreshing to see other Martial Arts in action.

**Bryan Crossley (Chief Referee) 110 Dunstanburgh Close
Oxclose 1 Washington Tyne & Wear.**

Individual Heavyweight

1. Paul Young (Aycliffe Wadokai)
2. Pat Hamilton (Gateshead Wadokai)
3. Jim Horth (Peterlee Wadokai)

Individual Middleweight

1. Owen Murray (Sendai Y.M.C.A. Shotokan)
2. Steve Brennan (Darlington Wadokai)
3. Doug Coulthard (Winlaton Shotokan)

Individual Lightweight

1. John Milton (Peterlee Wadokai)
2. Jeff Wilkinson (Sendai Y.M.C.A. Shotokan)
3. Karl James (Darlington Wadokai)

LEAGUE FINAL

	POINTS
1. Darlington Wadokai (B) New Champions	72½
2. Peterlee Wadokai (A)	71½
3. Darlington Wadokai (A) Last years champions	70
4. Durham Wadokai	67
5. Sendai Y.M.C.A. Shotokan (D)	62½
6. Sendai Y.M.C.A. Shotokan (B)	59½
7. Sendai Y.M.C.A. Shotokan (A)	59½
8. Sendai Y.M.C.A. Shotokan (C)	57
9. Aycliffe Wadokai	50½
10. Gateshead Wadokai	49½
11. Spennymoor Shotokan (A)	45½
12. Washington Biddick Shotokan	45½
13. Sunderland Wadokai	40
14. Peterlee Wadokai (B)	37½
15. Winlaton Shotokan (B)	37½
16. Washington Concord Wadokai	36½
17. Scorton Wadokai	33½
18. Spennymoor Shotokan (C)	32
19. Herrington Shotokan (B)	24½
20. Spennymoor Shotokan (D)	23½
21. Washington Sulgrave Shotokan	23
22. Grindon & West End Shotokan	21
23. Seaham Wadokai	19½
24. Winlaton Shotokan (A)	19½
25. Herrington Shotokan (A)	18½
26. Spennymoor Shotokan (B)	15½
27. Hartlepool Taekwon-Do	12
28. Darlington Taekwon-Do	6
29. Aycliffe Taekwon-Do	4
30. Hylton Castle Shotokan	3

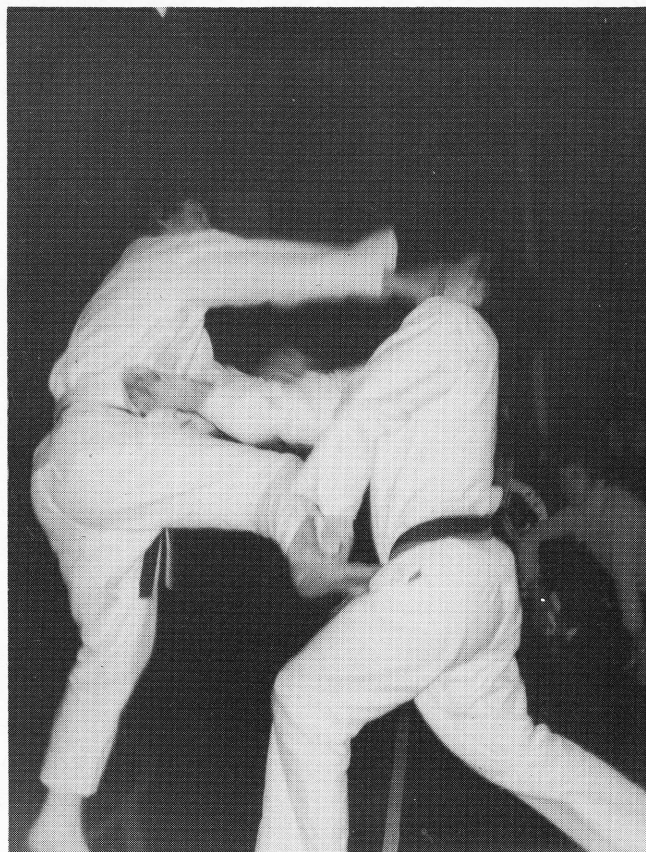
The trophy for the 'Best all round performer' during the league season was awarded to Steve Brennan of the Darlington Wadokai Karate Club.



John Milton of Peterlee (right) gets in his famous chudan gyaku zuki, sliding his back foot and getting under his opponents guard.



2nd Dan Owen Murray demonstrates a jodan mawashigeri for the Sunderland Echo while Chief Referee Bryan Crossley (centre) explains some competition rules.

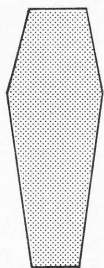


A heated moment during the individual events when contact was made.



A delighted Karl James of the Darlington Wadokai club holds the league cup for the triumphant 1978 Champions, team mate Steve Brennan (centre) 'Best all round performer'.

BRUCE LEE'S



*Produced by Paragon —
Presented by Golden Harvest
Distributed by E.M.I.*

"GAME OF DEATH"

MAKING THE FILM

Many people believed that Bruce Lee's reported death on July 20, 1973, was a simple publicity stunt for the film he was then working on: *GAME OF DEATH*.

Sadly the title of his last film proved only too prophetic.

Now, Bruce Lee fans will finally be able to enjoy the most spectacular footage the Chinese super-star ever filmed, thanks to Raymond Chow, head of the Hong Kong based entertainment conglomerate: The Golden Harvest Group.

Lee's first picture with Raymond Chow, *THE BIG BOSS*, grossed over 12 million dollars, at the time an Asian box-office record.

His next picture, *FIST OF FURY*, broke this record with earnings of over 15 million dollars. At the end of 1973, *ENTER THE DRAGON* was released and grossed 100 million dollars world wide. By now, Bruce Lee was firmly established as a star of international proportions and everything he touched was a guaranteed success. This was born out by the success of *WAY OF THE DRAGON* which Bruce directed himself.

Cameras had hardly stopped rolling on *WAY OF THE DRAGON* before Lee threw himself into another project. He chose the title of the film — *GAME OF DEATH* — and put every ounce of his extraordinary dynamism, energy and enthusiasm into the picture.

Perhaps the strain was too great. At the age of 32, Bruce Lee, the first Oriental superstar, idol to millions the world over, died unexpectedly, tragically — some say mysteriously.

Now Raymond Chow, with director Robert Clouse, who also directed Lee in *ENTER THE DRAGON*, have completed the last and possibly the greatest of the Kung-Fu King's films.

To make best use of the spectacular action sequences Bruce Lee had filmed, intricate modifications were carried out to the original *GAME OF DEATH* script.

Small parts were enlarged and top-class acting talent brought in to fill what had now become major roles.

Shot against the exotic Eastern backdrop of Hong Kong and Macau, *GAME OF DEATH* — a US 3 million dollar production — tells the story of one man's fight for independence against a ruthless criminal syndicate that specialises in exploiting sportsmen and entertainers.

GAME OF DEATH has all the makings of a smash-hit: high-speed action, intrigue, romance, spectacular stunts and above all Bruce Lee's unique style of martial arts combat.

This will be the third English language film for the Golden Harvest Group released by EMI Films Ltd.

The first, *THE AMSTERDAM KILL*, a suspense-adventure movie, starred Robert Mitchum.

The second, *THE BOYS IN COMPANY C*, was the first motion picture about America's involvement in Vietnam since the 1973 ceasefire.

GAME OF DEATH has two Academy Award winning actors in starring roles; Gig Young and Dean Jagger who are joined by Hugh O'Brian and Colleen Camp.

At least four local records were broken making the film: a stadium to seat 3,000 people was built in 11 days, a 70-foot wall, strong enough to support a barrage of heavy neon signs was built in a week, more extras were used in *GAME OF DEATH* than in any other Hong Kong made movie, and Panavision's Panaglide floating camera mechanism was used — another first for any feature film shot in Hong Kong.

Records were not the only things broken. The special effects team were already hard at work making 3,000 square feet of "breakaway" glass for the film, weeks before shooting began.

The three-man American stunt motorcyclist team that provide some hair-raising action in *GAME OF DEATH* caused some anxious moments for the film crew.

Some spectacular bike action takes place in the narrow confines of a stacked warehouse. With powerful machines crashing through specially constructed windows and office walls, the riders and crew were tense realising that one mistake could cause extensive damage to expensive equipment, not to mention the film crew.

In fact one costly camera was nearly smashed when the motorcycle it was mounted on skidded and crashed headlong into a brick wall, sending its rider hurtling 30 feet along the concrete floor.

Another survived being knocked over when an un-noticed patch of oil turned a controlled skid into a wild, high speed slide across the warehouse floor straight at the camera unit.

For dramatic effect much of the early filming for *GAME OF DEATH* took place at night.

Often the crew would be on set or location at 6 p.m. after a tiring drive through congested Kowloon. Often they would not return to their air-conditioned hotel rooms until 6 a.m. the following morning.

One night the crew were on location at 5 p.m. They didn't get back to their hotel until 10 a.m. the next day — 17 gruelling hours of shooting.

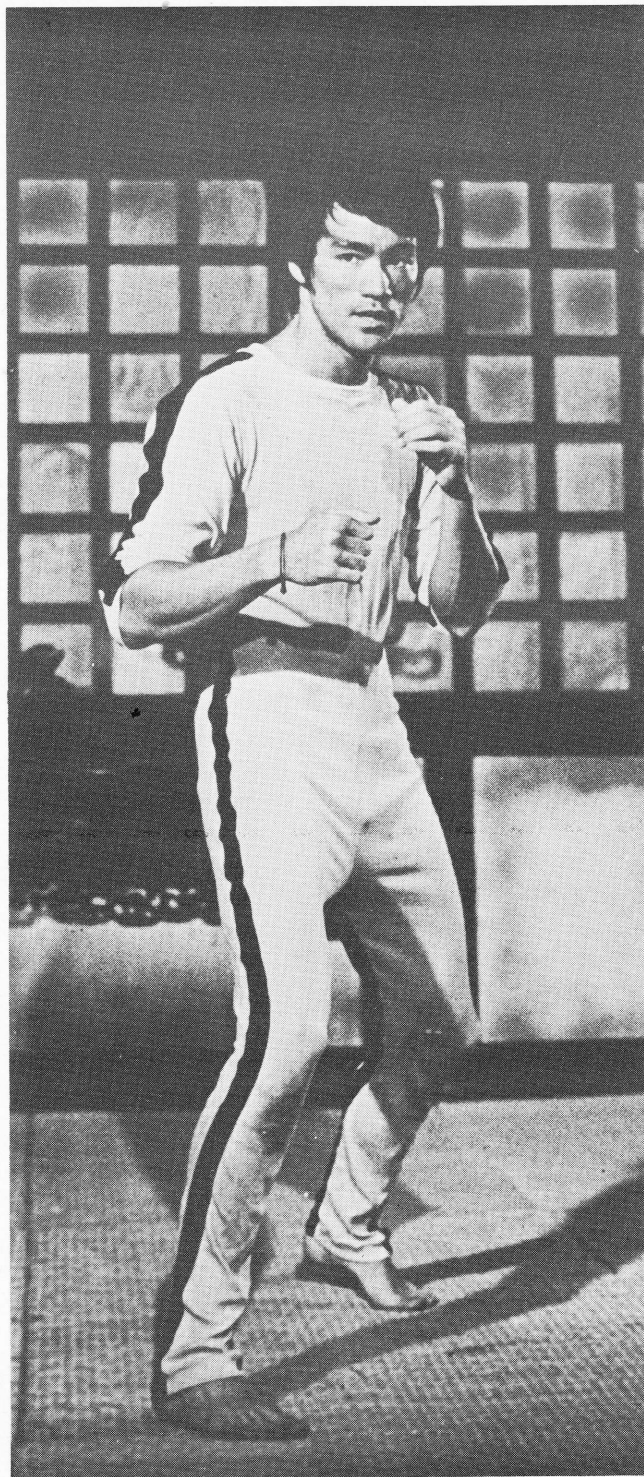
Director Bob Clouse was determined to get every shot exactly right.

"Bruce Lee was a perfectionist," he recalls. "He couldn't stand anything that didn't come up to the high standards he set himself. I wanted to make sure that

GAME OF DEATH would be a fitting memorial to him."

The cast and crew, respecting their director's calm insistence on the best, put up with the long hours and enervating heat without complaint to ensure that Clouse got his wish.

Many of those working on GAME OF DEATH had known Lee personally.



Bruce Lee in the role of Billy Lo (Courtesy EMI)

Bob Wall, a former world karate champion, who plays a fighter contracted to 'the syndicate' in the film, worked with Lee on ENTER THE DRAGON and WAY OF THE DRAGON. The two karateka trained together for ten years.

Dan Inosanto, who plays another 'heavy' in GAME OF DEATH, was a pall-bearer at Lee's funeral and now runs Lee's elite 'Jeet Kune Do' school in California.

Even those who had not met Bruce Lee felt they knew him after eight weeks of completing his film in Hong Kong where Bruce Lee is a 'Dai Ming Sing' — literally Big Shining Star.

There were problems. The heat, the threat of typhoons, water rationing in Hong Kong — only six hours of water a day (causing headaches for the special effects crew who had to provide monsoon rains for several scenes) and the language difficulties.

But there were many plusses. The local electric company supplied facilities for tapping mains supplies on location wherever possible.

Cathay Pacific Airlines obtained four elaborate Arab costumes needed for one scene and flew them from Bahrain to Hong Kong.

Sets and furniture were built in record-breaking times by skilled Hong Kong craftsmen. Local police helped with crowd control to maintain the Bruce Lee tradition of a closed set. The Macau Tourist Association provided invaluable help during the week-long location shooting in the Portuguese island province.

And the typhoons decided to concentrate on Taiwan instead of Hong Kong.

There were several happy reunions among the mainly Anglo-American GAME OF DEATH crew.

Many of the technicians had endured the rigours of 53 days of shooting in the rugged Philippine countryside on BOYS IN COMPANY C.

Godfrey Godar, director of photography, Danny Daniel, in charge of sound mixing and recording, Malcolm Macintosh, focus puller, the special effects team, stills photographer and production manager, the location manager and the script supervisor all returned to their respective countries and then met up again three months later in Hong Kong for GAME OF DEATH.

Golden Harvest is still committed to the production of six more English-language films for 1977/78 and possibly a seventh; a sequel to BOYS IN COMPANY C.

Plans are also under way for a television serial based on COMPANY C as well as an additional television series about a troubleshooting hotel executive in Asia.

But GAME OF DEATH has a special place among Golden Harvest productions.

Raymond Chow admits that he had "an emotional block" after the death of Bruce Lee. It took some time before he could face up to the task of completing GAME OF DEATH.

About the film, Chow comments: "Bruce Lee's films gave Golden Harvest an opportunity to enter the international market.

"The company will carry on making top-class English-language pictures but GAME OF DEATH will be our tribute to a friend who became a legend."

To be continued.

EXPERT SELF DEFENCE

Eddie McGee will be conducting self defence courses in London and Yorkshire during March and April 1979. Promised article on Eddie McGee delayed till future date.

Eddie McGee is well known as an instructor in practical, real-life self defence methods and has shown many British Black Belts just what self defence is all about.

Techniques of defence against weapons, in real life situations and against more than one assailant will be taught.

The courses will be for one day and are open to all members of the public, though some experience is desirable.

Write enclosing a self addressed, stamped envelope for costs and full details. Attendance will be strictly limited on each course, with no overcrowding of practice area.

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"Karate & Oriental Arts", S.D. Course,
638, Fulham Road, London, S.W.6.

Course on Fundamental Martial Art Methods

The editor of "Karate & Oriental Arts" magazine, Paul Crompton, will be conducting courses on this subject on a regular basis.

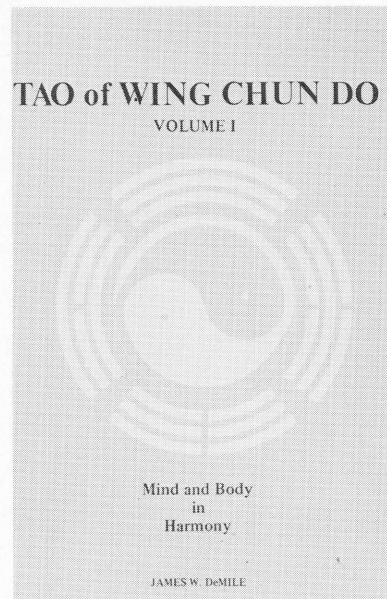
They will begin in London and may extend to other parts of the U.K. The intention will be to study fundamental methods and principles of martial arts on a practical basis. Empty hand, staff and short sticks will be initially used.

The purpose of the courses will be to equip students with a framework which they can fill in on their own when they are away from the courses.

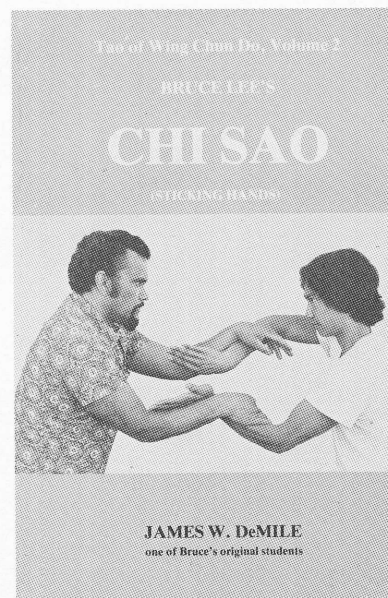
Martial artists who already understand the subject may find the courses interesting.

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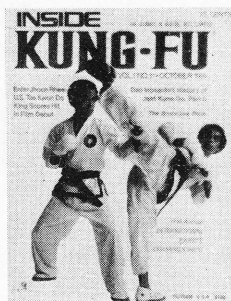


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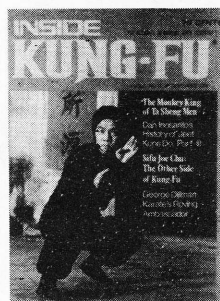


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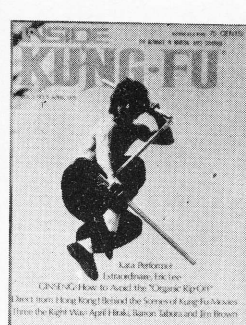
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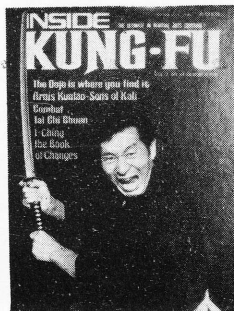
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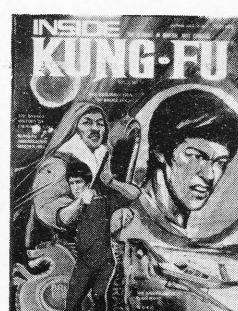
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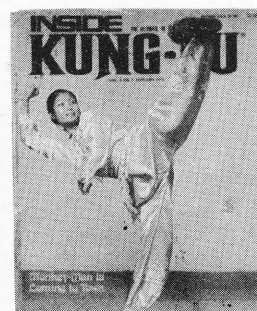
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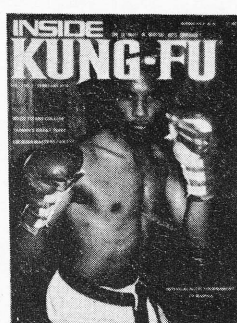


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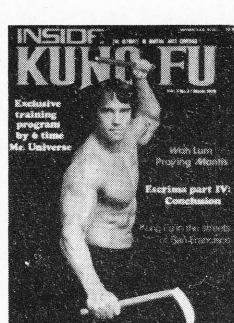


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Vol. 3 No. 2



Vol. 3 No. 3



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the art of fong



Attacker grips "victim" in a threatening manner.

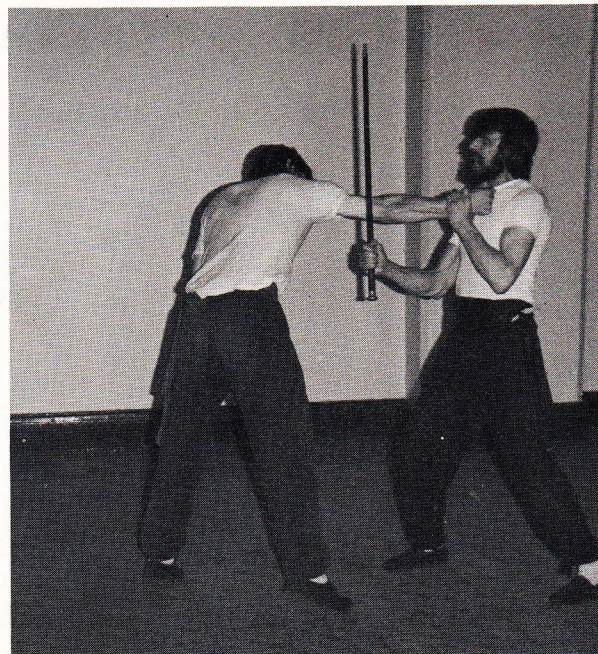
"Victim" Si-Bok Brown.

"Attacker" Si-Suk Robert Pooley.

This article is intended to be a short introduction to the ancient art of Fong Yang. Fong Yang (Sun Phoenix) dates back eighteen hundred years and originated in the prefecture of Fong Yang in An-Wei province, hence its name, Khong Chang (open palm) is a modern derivative of Fong Yang, which was expressly evolved by Fong Yang Master, Tan Siew Cheng in the early sixties.

Briefly the two arts can be categorised thus:— Fong Yang is the ancient and traditional Chinese Art and Khong Chang is a modern self-defence system which has been developed from the traditional art of Fong Yang. The two arts are taught together and are collectively called Fong Yang Khong Chang (Sun Phoenix Open Palm).

However, it is interesting to note that, to the Chinese, Fong Yang is known by the curious name of the "Beggars Art". This unusual title came about because, in ancient times, the villagers of Fong Yang toured the provinces every three years giving displays of martial arts and selling medicines in return for food and money. The cortege would announce its arrival to the local inhabitants by the beating of Flower Drums.

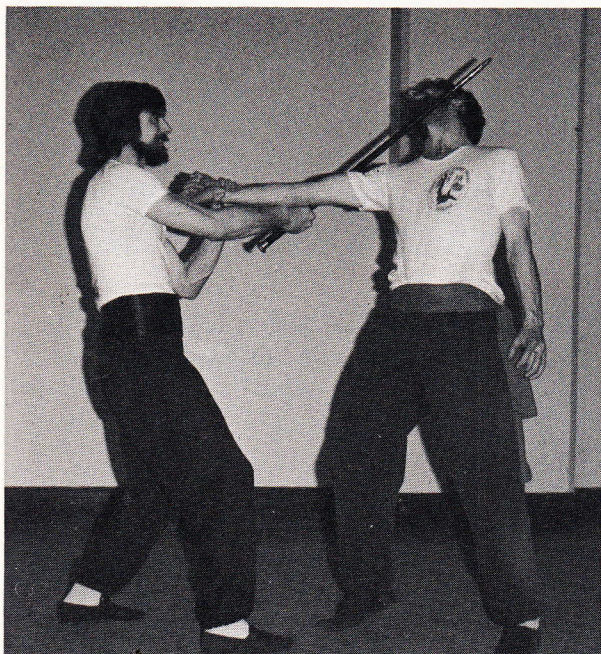


"Victim" grips attackers wrist and steps back on left foot to upset attackers balance, at the same time the stick is swung in between them in a circular action to strike the attackers elbow.

The style is one of immense complexity which has several component systems within it. For example of the five "Hills" of Chinese Martial Arts Fong Yang represents the northern and southern hills. Hills in this sense meaning styles. So it becomes obvious that Fong Yang combines the high and jumping kicks, leg sweeps and floor rolling techniques of northern styles with the fast close range multiple techniques, locks, pressure holds and nerve striking of the southern schools. To add further to its complexity Fong Yang Khong Chang also contains techniques and forms of Shao-Lin and Manchurian Wu-Shu plus forms and techniques from Tai-Chi-Chuan. Not forgetting of course the Fong Yang art itself. In addition to all of this the style also teaches weapon forms and techniques of almost every weapon used in Chinese Wu-Shu. Therefore it can be seen that Fong Yang is an art that quite literally takes a lifetime to master.

In view of the time it takes to become proficient in the art of Fong Yang and the lack of time that seems to be a common problem of modern day life, Tan Siew Cheng decided to produce a system which could be effectively mastered in a year or two. This was recognition of a

ng yang khong chang



Without changing his stance the "victim" hooks the stick under the attackers jaw and immediately applies leverage.

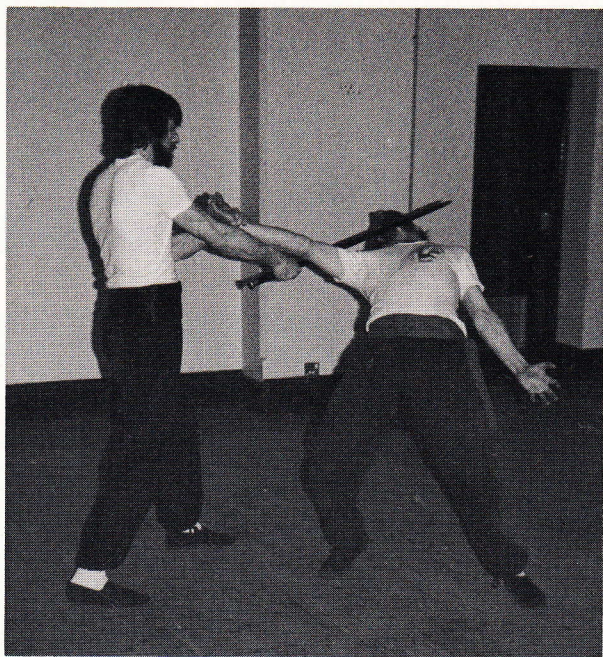
changing society which no longer had the time to study the complicated methods of Fong Yang. Hence the birth of Khong Chang, a far simpler system and one which soon became very popular with young people. However since the techniques of Khong Chang were taken from Fong Yang the two systems can very easily be combined and taught together.

The two arts are in fact taught together as a combined art in this country by Si-Bok Terry Brown. The Si-Bok has studied Fong Yang Khong Chang for twelve years, including three years under Tan Siew Cheng, who honoured the Si-Bok by making him one of his disciples.

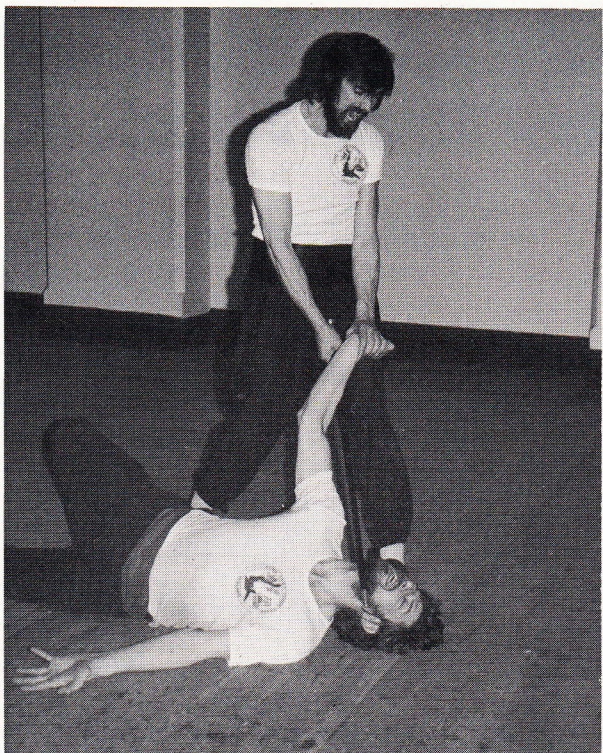
The style is recognised by the British Kung-fu Council and Si-Bok Brown serves on the B.K.F.C. executive committee.

Since, to quote the opening paragraph, this is only a short history of the style, the techniques shown will be basic ones only. In any case most Wu-Shu teachers are careful not to give away too much information about their style and Si-Bok Brown is no exception to this rule.

Following are some explanatory photographs of a "Manchurian" Walking Stick technique.



Step forward again on left foot and press attackers arm hard against the stick, this automatically applies pressure to his throat, forcing him to fall to the floor.



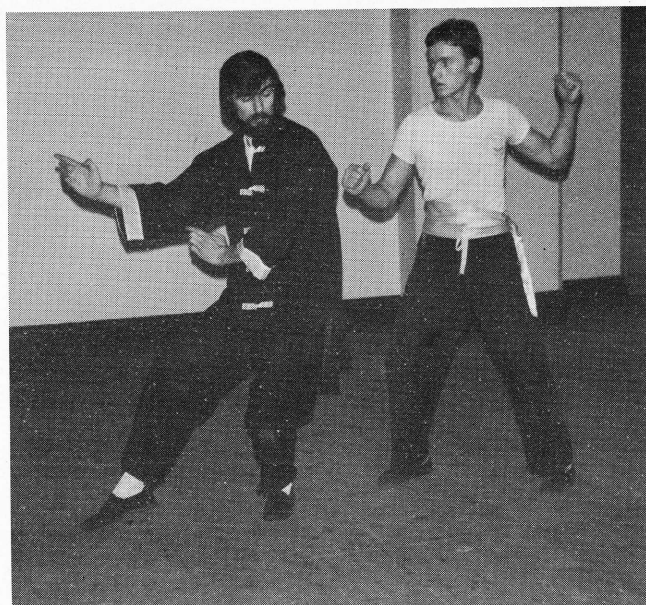
Pressure is continuously applied while the attacker is on the floor until he submits.

The Manchurian stick is the main weapon of the style. An authentic Manchurian stick is in fact made from steel and shaped in the fashion of a walking cane. One end is sharply tipped for penetrating the vital points, for example the Tan Tien, Throat, Armpit etc. Being made of steel the "stick" can easily block attacks made with swords, Kuan Tao etc. and of course they can very easily shatter human bones.

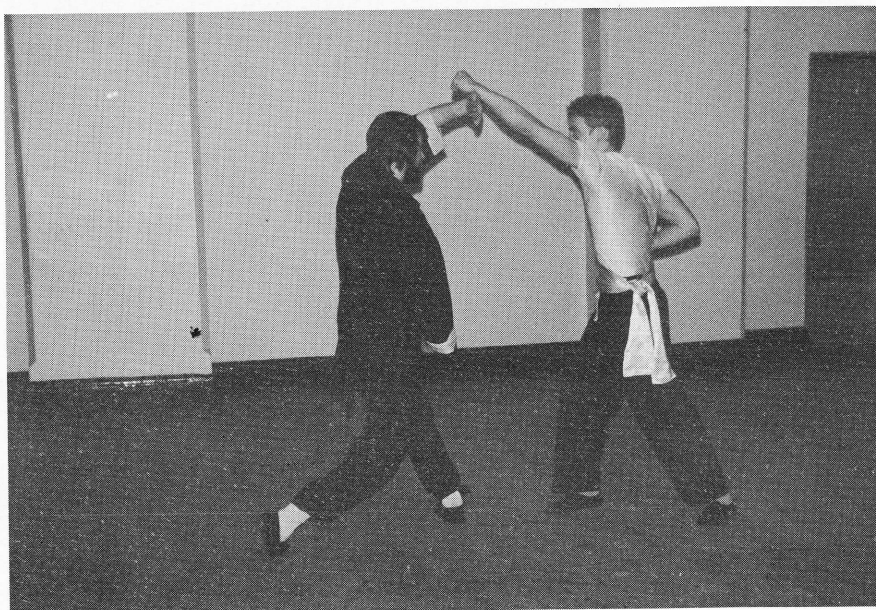
The following technique is to be used as a restraining move only:—

THIS SEQUENCE IS DESIGNED TO SHOW THE IMPORTANCE OF BALANCE & AGILITY IN F.Y.K.C. INDEED IN ALL CHINESE WU-SHU.

"Victim" hears noise, looks over his shoulder to see attacker preparing to strike. "Victim" immediately drops into Phoenix stance with hands in "Blossom Finger" guarding position.

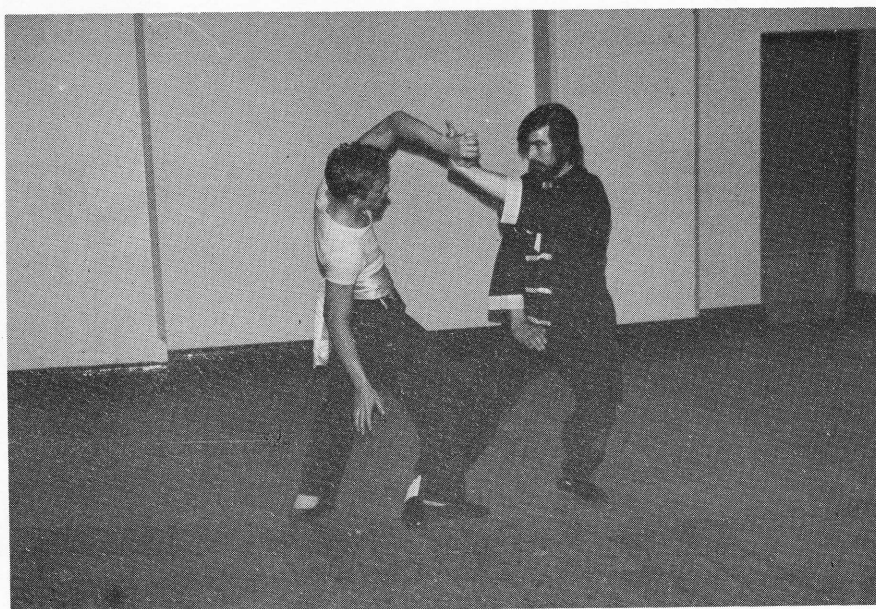


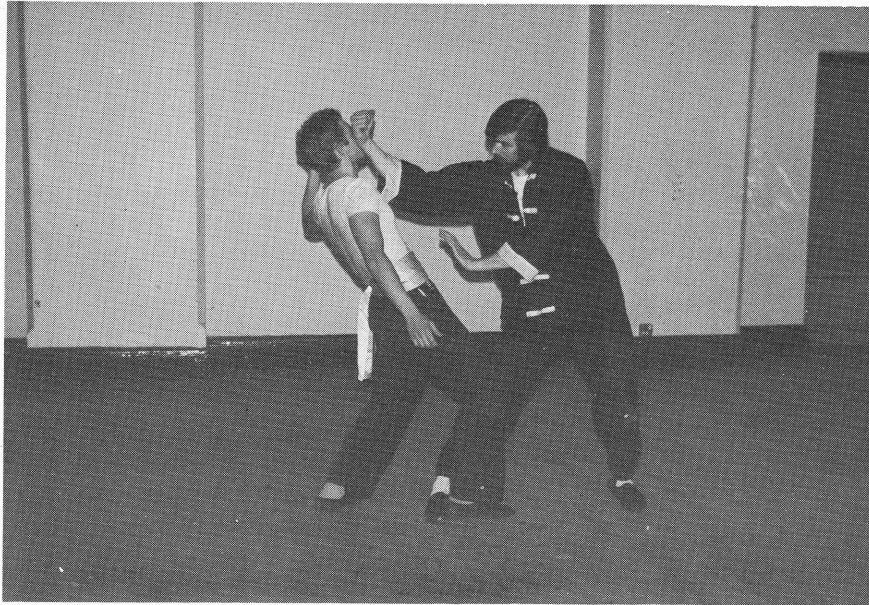
"Victim" Si-Bok Brown.
"Attacker" Si-Hing Colin Jukes.



From stance (A) "victim" swiftly pivots around on the heel of his left foot and toes of his right foot, at the same time his left hand blocks up to ward off the blow and his right hand drops down to protect his groin against kick.

In one move "victim's" right foot sweeps forward in a circular action to hook behind attackers ankle, meanwhile his left hand pushes attackers arm across to upset his balance. This part of the move is carried out in a back stance to keep away from attacker. Note the right hand stays in position to protect the groin.



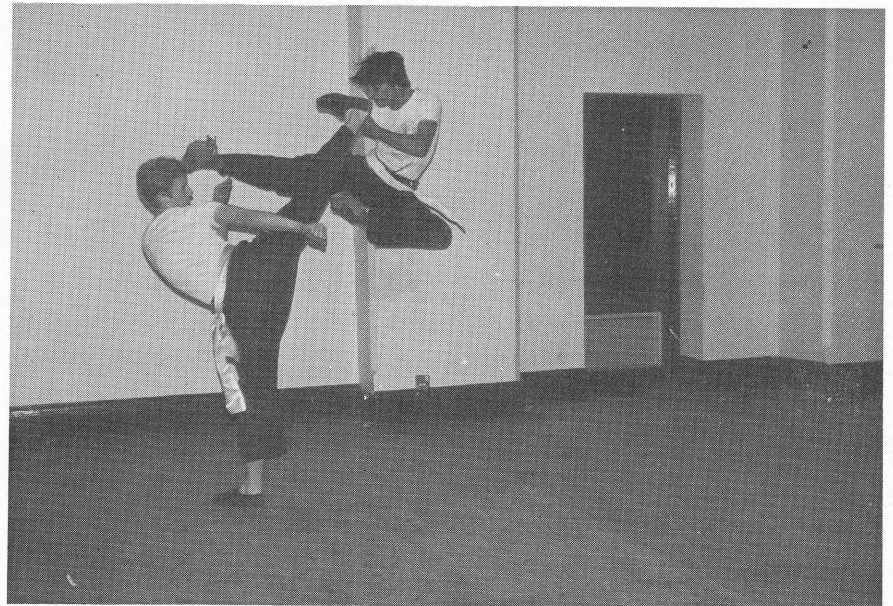


Si-Hing Colin Jukes (left) demonstrates high side-kick against Si-Di Sukhvinder Sohal's flying side-kick.

Finally the "victim", changing to a front stance to add power to the blow, brings the right hand up from the groin to strike the attackers face with the back of his fist and wrist. At the same time the left hand is brought down to a central position to act as a guard.

Footnote:— With very few exceptions most of the stance work in Fong Yang Khong Chang is done with the knees bent in order to promote maximum flexibility and agility.

F.Y.K.C. — This style is taught in Nottingham. For details see K.O.A. club page.



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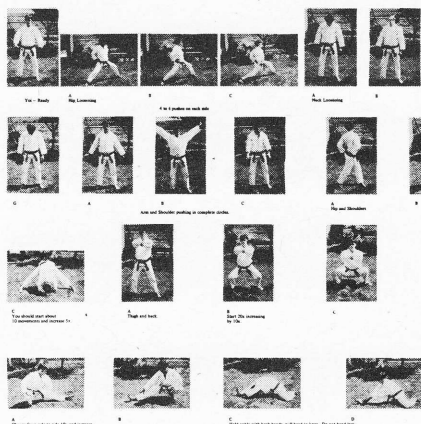
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TANG SOO DO FIRST INTERNATIONAL CHAMPIONSHIPS

Text by Tim Evans

At 10 a.m. on 21st October 1978 the doors opened on the first International Tang Soo Do Championships at Watford Leisure Centre. As well as the English and Welsh participants, teams had flown in from Brunei, USA, Malaysia, Greece and Belgium. The judges and referees had been chosen from all the countries taking part. Chief Judge was Mr. Lee Kang Uk, 7th Dan, Chief Instructor for Europe, and Deputy Chief Judge was Mr. Hwang Hyun Chul, 6th Dan, the son of Grand Master Hwang Kee, the founder of the style of Tang Soo Do.

This was only the third championships in which an English Tang Soo Do team had competed — the first being at Alconbury, Cambs., in May 1977, and the second at Watford in November 1977. The purpose of the International Championships, as well as drawing people of various countries and races together under a common banner, was also intended as a demonstration of the skills and techniques of the style, and to show why so many people practise it. Furthermore, it was seen as the first step towards the creation of a worldwide Tang Soo Do organization, under the auspices of Grand Master Hwang, Mr. K. U. Lee and Mr. H. C. Hwang comprising a sub-committee. This would ensure the worldwide regulation of all practise and competition in the future.

This year, in order to speed up matters, there were two fighting areas, so that spectators were provided with almost continuous action. In fact, for most of the time there were two fights progressing simultaneously. Excellent fighting spirit was shown throughout by the competitors, the only dispute arising involving the officials, due to discrepancies in the interpretation of the laws regarding what constitutes an illegal technique. This only goes to highlight the importance of creating a world federation, so that all future adjudication can be based on a mutually agreed and understood system of rules.

Notable among the Junior Belt Lightweight Bouts was that between R. Anderson of Essex and Chan Wan Fong of Herts. Despite Chan's good defensive work, the well-executed kicks and sheer aggression of Anderson got through. Despite the fact that this was only his second competition, Anderson came third overall in the Junior Belt Lightweight Division, after Wales and Belgium.

JUNIORS

The Welsh club, in fact, dominated the Under 16 Middle and Heavyweight Division, and took first place in both Light and Middleweight sections for Blue Belts and under. This is all the more surprising as the Welsh club, under Instructor Mr. Kim Tong Mun, has only been in existence for eighteen months. Wayne Phillips, first in the Under 16 Middleweights, beat his younger brother Keith, partly due to his superior reach. Keith took

second place. David Reakes, in the Under 16 Heavyweight division, showed excellent technique and control, putting together the sort of jumping side kicks which one usually associates with Dan Grades. P. Boone also of Wales, seemed slightly intimidated by Reakes' aggression, but nonetheless took the silver medal.

Unfortunately, both the Brunei and Malaysian teams found their superb techniques stifled by the sheer size of their American opponents. The Malaysians were all lightweights, and so in some cases had to fight each other. The diminutive Andrew Lee of Malaysia, fighting a much larger and very experienced opponent, Douglas Pratt, USA 3rd Dan, nonetheless won the bout, a tribute to his skilful, dynamic style of fighting. Andrew amused everyone with his Bruce Lee-style kiaps and distinctive footwork. It was truly amazing to see sidekicks from one so small flying past the American's head.

Romano Yap (Malaysia, 3rd Dan), was very stylish in his approach, and, bigger than Andrew, could fight the Americans on their own terms. He specialised in powerful combinations of kicks and punches, particularly when fighting the Brunei team. His clean, crisp techniques were performed with a fluency which, although always looked for in competition, is seldom found. Romano was eventually beaten into third place, while Andrew took 2nd place against Gary Cholakian of the USA.

VETERANS

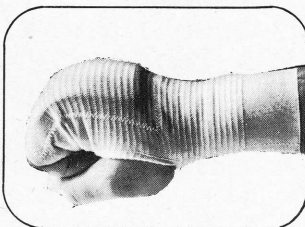
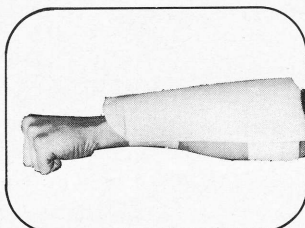
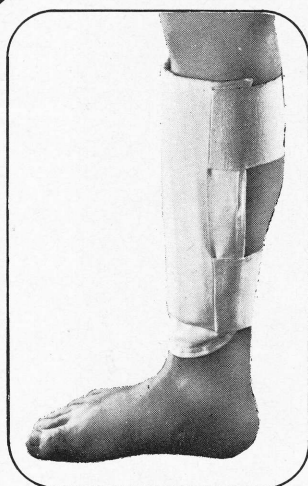
Father Philip Tan, an Anglican priest from Brunei, entered the veterans' (over 37) section, and gave a spirited performance, but was defeated by much larger opponents. However, he went on to take the bronze medal in the 2nd Dan Form Competition, leaving many of the younger competitors open-mouthed in admiration.

The Greek, Belgian and US contestants, many being used to full contact freefighting, found themselves at a distinct disadvantage having to obey no-contact rules, and suffered accordingly. T. Metaxas of Greece, in the Heavyweight division, seemed to have some trouble fighting with sufficient control. But, through effective scoring, he redressed the balance, and was a very impressive winner in the First Dan Heavyweight Division. On receiving the judges' decision, he turned to show enthusiastic appreciation to his instructor and to his vocal supporters in the Greek camp. His joy, as he accepted the Gold Medal, was quite moving to witness, and his good spirit made him a most popular competitor.

Hassane, 1st Dan, of Belgium, put in a very impressive performance in the Individual Lightweight Division, but was outclassed by the more experienced Malaysians and Americans. He put in a consistently good performance in the Belgian team, being, perhaps, their most attractive fighter.



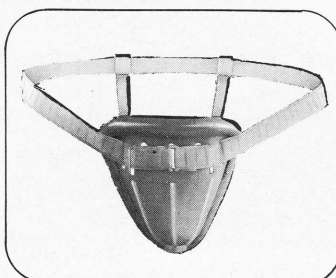
* Garry Tarr, U.S.A. attacks Hill of England with a back kick in heavyweight division.



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PROTECTORS



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Junior (under 16) Lightweight Division

- 1 Paul A. Furmage (Eng.)
- 2 Sean Mayes (Eng.)
- 3 Kim Tong Hwan (Wales)

Junior (under 16) Middleweight Division

- 1 Wayne Phillips (Wales)
- 2 Keith Phillips (Wales)
- 3 N. Kartsonikas (Greece)

Junior (under 16) Heavyweight Division

- 1 David Reakes (Wales)
- 2 P. Boone (Wales)
- 3 M. Emanuel (Belgium)

Junior Belts (2nd GUP & below) Lightweight Division

- 1 Brian Morse (Wales)
- 2 Jaques (Belgium)
- 3 R. Anderson (Eng.)

Junior Belts (2nd GUP & below) Middleweight Division

- 1 Gary Gassor (Wales)
- 2 Giovanni Di Blasio (Eng.)
- 3 Burnett Patrick (Eng.)

Junior Belts (2nd GUP & below) Heavyweight Division

- 1 Adrian Triance (Eng.)
- 2 Phillip Lawrence (Eng.)
- 3 D. Marshall (Eng.)

1st GUP Lightweight

- 1 Senodinos (Greece)
- 2 Garth King (Eng.)
- 3 Danny Griffiths (Eng.)

1st GUP Middleweight

- 1 James Eldon (Eng.)
- 2 L. Zourafis (Greece)
- 3 A. Mavros (Greece)

1st GUP Heavyweight

- 1 Jean Luc (Belgium)
- 2 G. Di Piano (Eng.)
- 3 Patrick Ager (Eng.)

VETERAN (over 37)

- 1 William Edwards (Eng.)
- 2 R. F. Jarman (Eng.)
- 3 Thomas Rivers (Eng.)

Ladies' Division

- 1 Veronique Sualus (Belgium)
- 2 Bernadette Brosnan (Eng.)
- 3 Dominique Sualus (Belgium)

Dan Lightweight

- 1 Gary Cholakian (USA)
- 2 Andrew Liong Yau Lee (Malaysia)
- 3 Romano Yap (Malaysia)

Dan Middleweight

- 1 G. Francis Lloyd (USA)
- 2 Hassane (Belgium)
- 3 R. Woodiwiss (Eng.)

Dan Heavyweight

- 1 T. Metaxas (Greece)
- 2 Lee A. Jones (Eng.)
- 3 Gary Tarr (USA)

Forms (2nd GUP & below)

- 1 Clive Butterworth (Eng.)
- 2 David Reakes (Wales)
- 3 Peter Jackson (Eng.)

Forms (1st GUP)

- 1 Sean Mayes (Eng.)
- 2 David Severn (Eng.)
- 3 A. Mavros (Greece)

Forms (Ladies)

- 1 Diane Woodiwiss (Eng.)
- 2 Veronique Sualus (Belgium)
- 3 Gillian McKay (Eng.)

1st Dan Forms

- 1 Gary Tarr (USA)
- 2 Teo King Piau (Brunei)
- 3 Brent Raymon (USA)

2nd Dan Forms

- 1 Douglas Pratt (USA)
- 2 Robert Woodiwiss (Eng.)
- 3 Fr. Phillip Tan (Brunei)

3rd Dan Forms

- 1 Chin Kok King (Malaysia)
- 2 G. Francis Lloyd (USA)
- 3 Romano Yap (Malaysia)

Team Contest

- 1 England
- 2 USA
- 3 Malaysia
- 4 Brunei
- 5 Greece



Garry Tarr, U.S.A., (l) blocks and prepares to counter against Lee Jones of England.



The Greek team leader evades a jumping roundhouse kick from one of the English competitors.

TEAMS

The USA put forward a team which, between its members, comprised good technique, experience and good martial art philosophy. They displayed impeccable freefighting spirit, coupled with ability and dedication, which were clearly shown in their domination of the Dan Grade Form Competition. They were very unlucky to lose in the Team Freefighting Section. The main reason for this seemed to be their inability to adjust completely to the no-contact laws, due to the much greater degree of contact in the States. Nevertheless, they were happy to take the team silver medal. Francis Lloyd (3rd Dan) from California, in particular, was very impressive, utilising a wide and exciting repertoire of powerful and beautiful techniques (the fruits of fifteen years' dedicated practice). His performance in the 3rd Dan form competition brought an unanimous decision from the judges for first place, to go with his Gold Medal in the Middleweight Freefighting Section. His friendly, gentlemanly captaincy of the US team demonstrated the essential spirit of Tang Soo Do.

England collected a total of 23 medals in the individual placings — an impressive display when you consider that Tang Soo Do has only existed here for four years. In the Ladies' Freefighting Section, Bernadette Brosnan took second place, in one of the most exciting matches in the tournament. She produced a most determined performance, against a stronger opponent, from the beginning to the end of what was a very rough bout.

Young David Severn, in the First Gup Forms, put in a very impressive execution of the Bassai form, and took the Silver Medal. Dennis Jarman, known as Big Dennis, who admits to being over forty years of age and over twenty stone, warmed the hearts of the spectators with his clowning, as well as his determined style of fighting in the 1st Gup Veterans' Section. Although defeated by 1st Dan Bill Edwards, Dennis was delighted to receive the Silver Medal in this, only his second competition.

Lee A. Jones, who trains at Alconbury, Cambridgeshire, dominated the Dan Grade Heavyweight Division throughout the day. An impressive 6 foot 3 inch gangling giant, he produced surprising speed and athleticism, together with highly practiced technique. He contributed massively to the English team effort. In fact, the work he put in on behalf of the team may well be the reason for his failure to beat Metaxas in the Individuals.

Trevor Codner, a London 1st Dan, was the lightweight of the group, producing speed and agility which were unmatched even by the Oriental competitors. He did not enter the individual section, saving himself for the team effort.

However, as far as the English team was concerned, the day must have been team captain Robert Woodiwiss's. In the individual section he managed to overcome the skill and agility of one of the Brunei fighters by a combination of very good scoring techniques, good defence and aggression. He took the Silver Medal in the 2nd Dan Forms, his performance only equalled by that of his wife, Diane Woodiwiss, who

collected the first English Gold Medal of the day in the Ladies' Form Contest.

In the last fight of the day, a cliffhanging decider between the English and U.S. teams, Robert fought Gary Cholakian. Despite the American's superior techniques and considerable advantage in terms of competition experience, the fight was drawn and extended into a third minute. This looked like producing a second draw and a further extension, when, three seconds from the bell, Robert was felled by a powerful, uncontrolled side kick which fractured two ribs. The referee disqualified the American fighter as the bell went, and England took first place in the Team Event. There was euphoria among the predominantly English audience as England took the rostrum for 1st Place, the USA 2nd, and Malaysia 3rd.

CLOSE

By this time it was 1.30 on Sunday morning. A special tribute must be paid to the officials — the doors had opened at 10.00 a.m. the previous morning, and there had only been two one-hour breaks. The judging was very impartial, with very few disputes especially considering the differences in the laws in different countries. For the final team event, England v. USA, the adjudicating officials had all been chosen from "neutral" countries. The referee, Mr. Han Eun Kyo, a 6th Dan from Brunei, made a decision in the fight between England's Codner and Lloyd of the USA, which, although not crucial, was aggressively disputed by the US officials. Mr. Han, in accordance with the rule that the shedding of blood in a no-contact competition means instant disqualification, on his own initiative, gave the decision to Codner, because of bloody weals on Codner's chest. He was supported by the four ringside judges, and so the decision stood. This, as well as being a courageous decision in such a highly charged atmosphere, was also, and more importantly, technically correct. Mr. Lee, the Chief Judge, refused to intervene, due to his interest, as an instructor, in the English team.

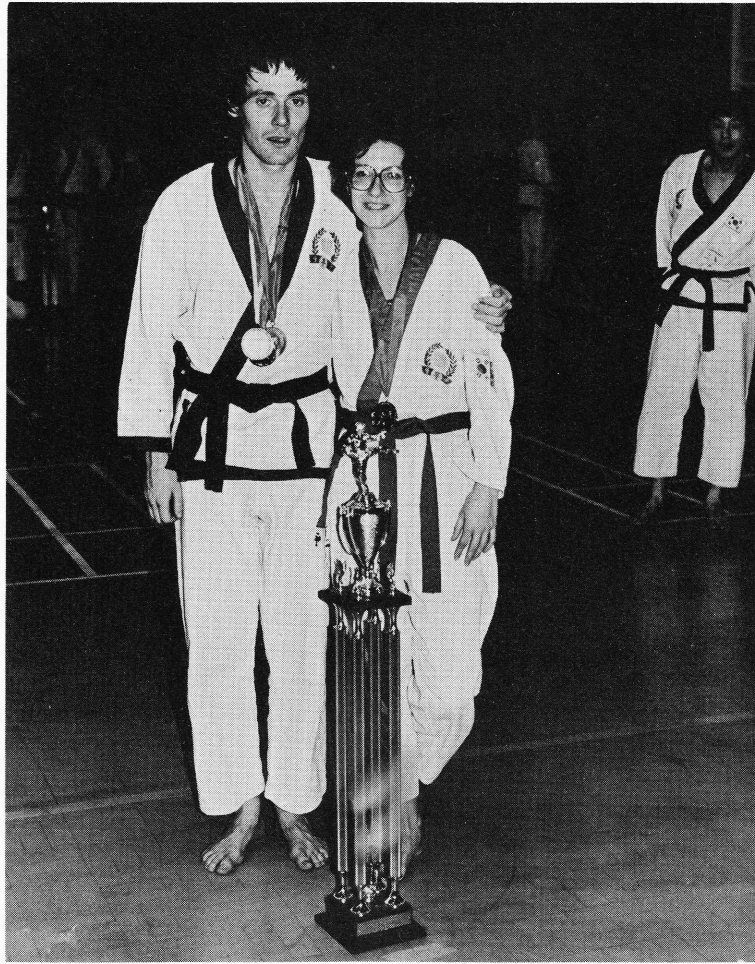
The team trophies and medals were presented, and so the event drew to a close. The next World Tournament will take place in 1980 in the USA. As Mr. Lee said in his message to participants and spectators; "If all here today are left with a memory of beautiful Martial expertise, as well as individual strength and spirit, the championship's goal is attained." I think that those of us who were there will agree that, according to those criteria, the Championship was more than successful.

Opposite page top:

Husband and wife team Robert and Diane Woodiwiss with the team trophy.

Opposite page bottom:

Action in the Junior Belts contest.



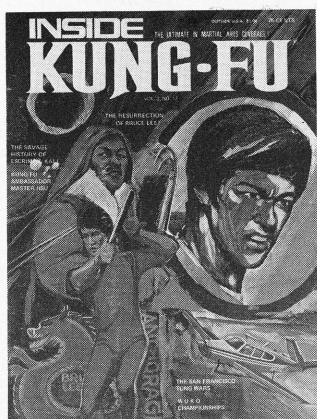
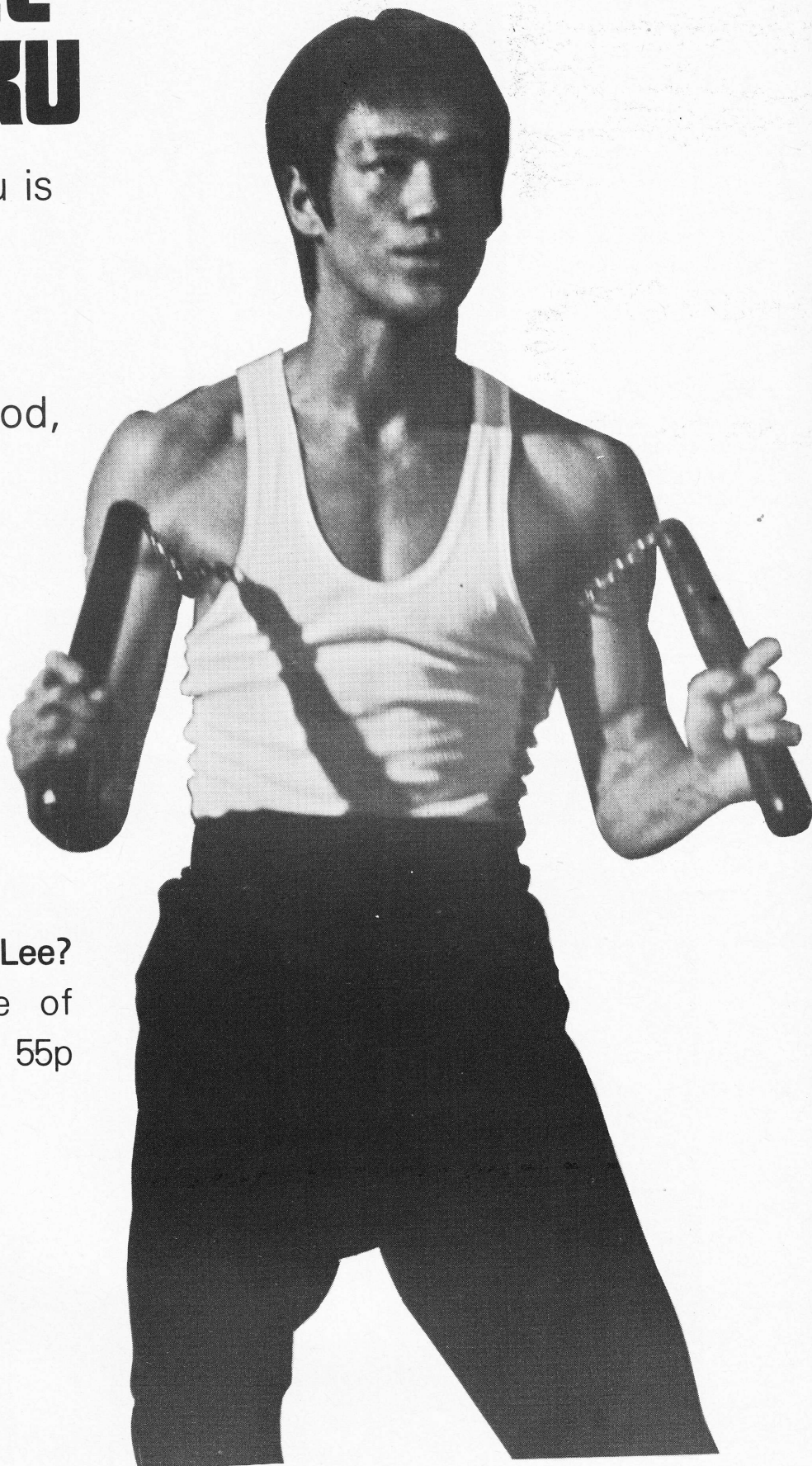
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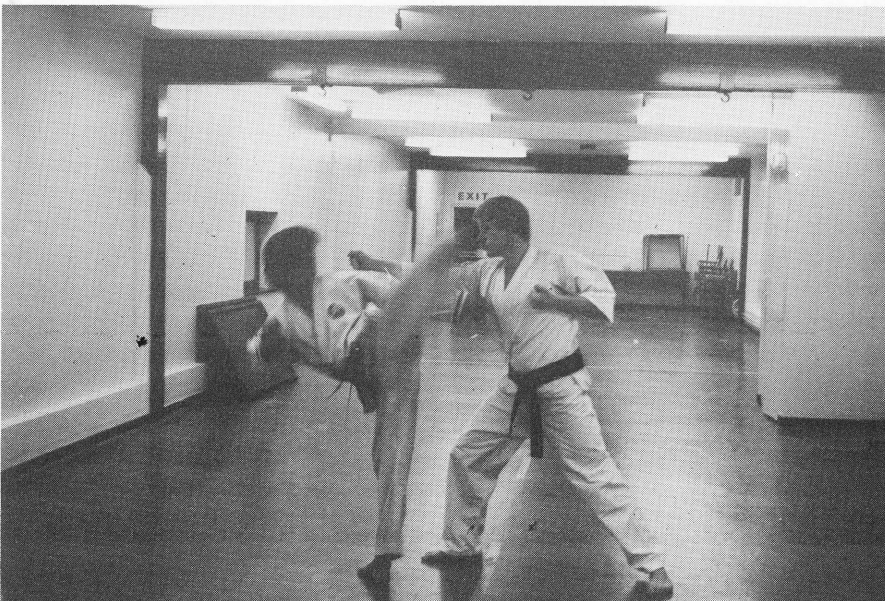
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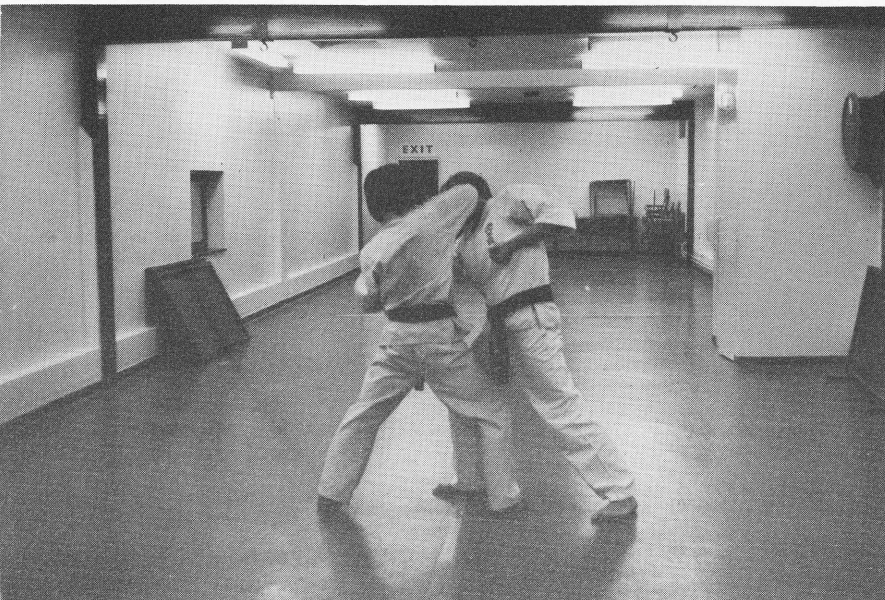




Ryozo Tsukada and Roger Mills in left stance.



Mills attacks oie-tsuki jodan; Tsukada counter-attacking with ura-mawashigeri.



Tsukada follows up with Empi Jodan.

RYOZO TSUKADA and THAMES ANKUKAI

From November 3rd — 5th 1978 Mr. Ryozo Tsukada 6th Dan visited Sankukai Karate Clubs (S.K.C.), Roger Mills' group of Clubs.

Over 100 people attended the two day course at Bracknell Sports Centre. All 20 clubs were represented including the outlying clubs in Guernsey and Corby.

During his visit Mr. Tsukada spent most of his time instructing; during the mornings and evenings he devoted much of his time to teaching Roger and during the afternoon he taught the class as a whole. By the time he left, all aspects of the Sankukai style had been covered. All students were impressed at his relaxed and thorough teaching approach whereby all students received some personal attention from him. The finale of the course came when he performed a superb Basai-Dai to the students.

So successful was the course that he has been booked for March 3rd and 4th 1979. Anyone interested in attending the course or finding out details of Sankukai Karate Clubs should ring Bob Sergeant on Bracknell (0344) 22561.

Note:— Sankukai Karate Clubs (formerly Southern Karate Clubs) now represent all Sankukai stylists in Thames Karate International. The two Thames Groups have now merged into one since members of Mr. Clive Faine's E.S.K.A. (Thames) Group have been accepted on a 6 month provisional basis to S.K.C. Chief Instructor of S.K.C. and Guernsey Karate Association is Roger Mills, 3rd Dan.

VALERA & DONOVAN

STAFF REPORT ON A SUCCESSFUL COURSE

DRAW TOP KARATEKA

The Sobell centre has seen some memorable martial arts events, but few have been so popular and well attended as the recent karate course held by Ticky Donovan and Dominique Valera.

Valera was the prime mover on this occasion and he brought to it the flair, control and ease of movement which has put him among the best in the world, for a long, long time. Donovan's approach to the Karate art makes a strong contrast as he brings to it some of the tough tactics which are associated with the tough East London area of his own dojo.

About 150 students in all attended, including English internationals and longtime anchor man of K.U.G.B. circles Terry O'Neill. Everyone "mucked in", doing basic warm-ups, basic techniques and exercises before Valera moved on to his specialities. Notably, he demonstrated the uses of a relaxed, muscular and admirably controlled series of kicking techniques, especially variations on mawashigeri (roundhouse kick) from every conceivable angle. He showed how it can be used through a limited arc to stop punches, deflect arms, stop kicks and with sufficient skill to "swat" the face of an opponent three or four times in quick succession.

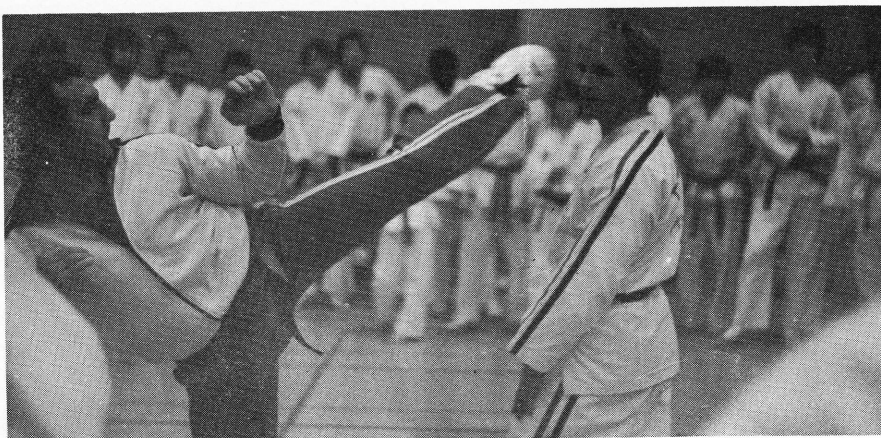
Donovan, as you can see from the photographs, was a patient dummy or "uke" and received dozens of clips to the head from Valera's Safe-T shod feet. The very striking thing about this demonstration was the degree of control which Valera has over his legs.

As Donovan put it, "It makes you sick, to see how easily he makes it happen."

TOUGH BUT MERCIFUL!

After each demonstration Valera and Donovan went round each pair of students sparring and driving home the lessons which had been explained. Valera raised a few sympathetic laughs when he sparred lightheartedly with a young karate lad, giving him plenty to think about.

At one stage he was sparring with a black belt, adult this time, and showed clearly that your average black belt just does not have any answer to Valera; he is just about as helpless as a white belt. One of the notable causes of this was the tendency always, always to retreat in a straight line when the Frenchman attacked. Valera just kept coming in, punch, punch, kick, chop, punch, kick... Under this fusillade a straight

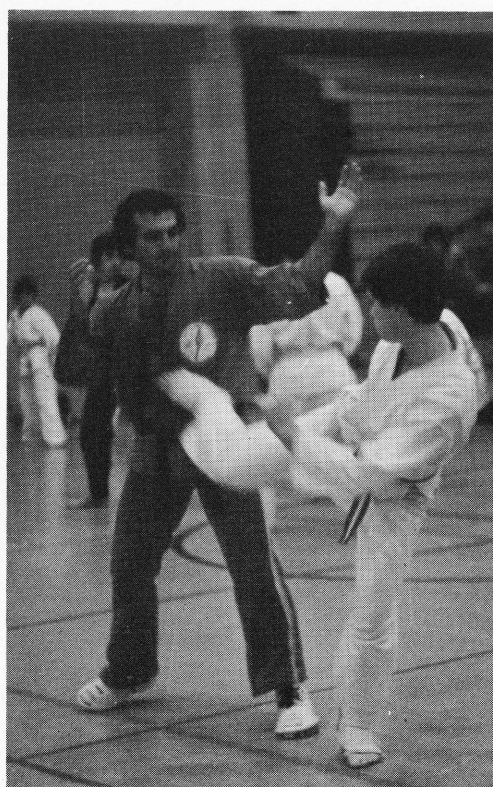
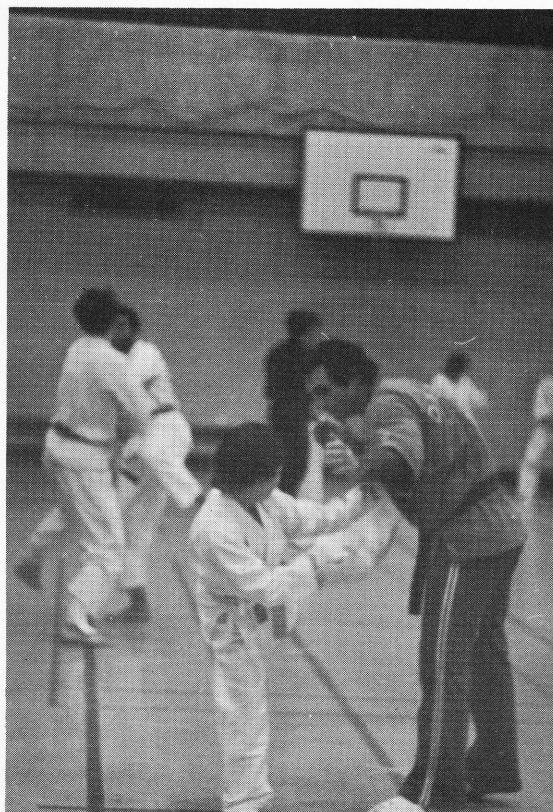


line retreat was no good, as it gave the defender no angle, no space in which to counter. The basic classical retreat was no answer.

Donovan was experimenting part of the time with an uppercut type of blow which began somewhere down near his thigh and curved up into the solar plexus or face. He also showed that he is no mean user of leg sweeps and toppled several sparring partners to the boards. For Terry O'Neill, his keen gaze taking in everything with the

all-seeing eye of a human camera, it was probably more of "tour" of Valera's whole approach rather than an exercise in learning specifics. This may have been true of other top karate men on the course too.

For the lower and younger grades, a first-hand view of the legendary Valera gave a hint of what is humanly possible in the fascinating and ever dynamic art of Karate.



LATOSA & NEWMAN

English Escrima instructor Bill Newman was featured in KOA No. 75. Shortly after he took a course in Germany and brought back these shots (right) from a new book on the art which is being prepared in Germany. With him at the Kernspecht Wing Chun Academy were visiting Wing Chun instructor Leung Ting of Hong Kong, and Bill's own teacher, Rene Latosa.

In the photograph below beneath the portrait of Master Yip Man are: (l to r) Bill Newman, Keith Kernspecht, Leung Ting and Rene Latosa.



Escrima: Part Two

Not wishing to reveal the extent and contents of the book at this stage, Bill was less than revealing! All we can tell interested readers is that the techniques shown should be good and authentic, as Latosa's reputation among his peers will be helped or hindered when the book is published.

One of Latosa's peers is Rosario D. Marinas who was featured in "Inside Kung fu" magazine, Vol. 3 No. 9. Rosario D. Marinas is a native of the Philippines and not U.S. born. His earliest memories he reports are of using

sticks in imitation of Arakyo actors who perform once a year in a unique fiesta, against a musical background.

When Rosario emigrated to New York, instructors of other martial arts were at first sceptical about the whole thing.

This scepticism did not last long. Soon he had three Black Belts in tow. The particular style he uses is called Arnis Lanada and it uses sword and dagger techniques as well as the well-known stick of rattan cane — a "yantok".

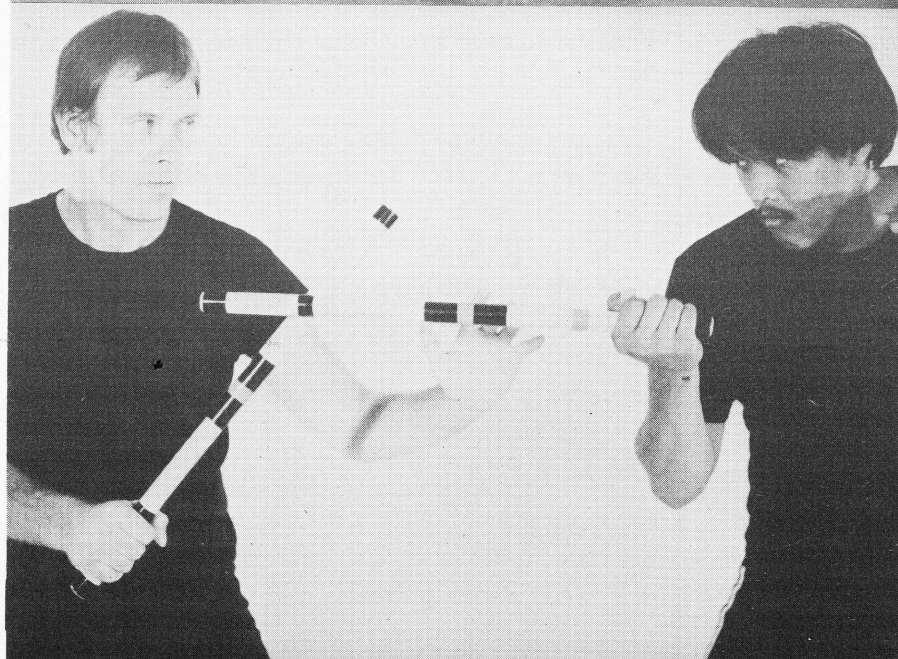
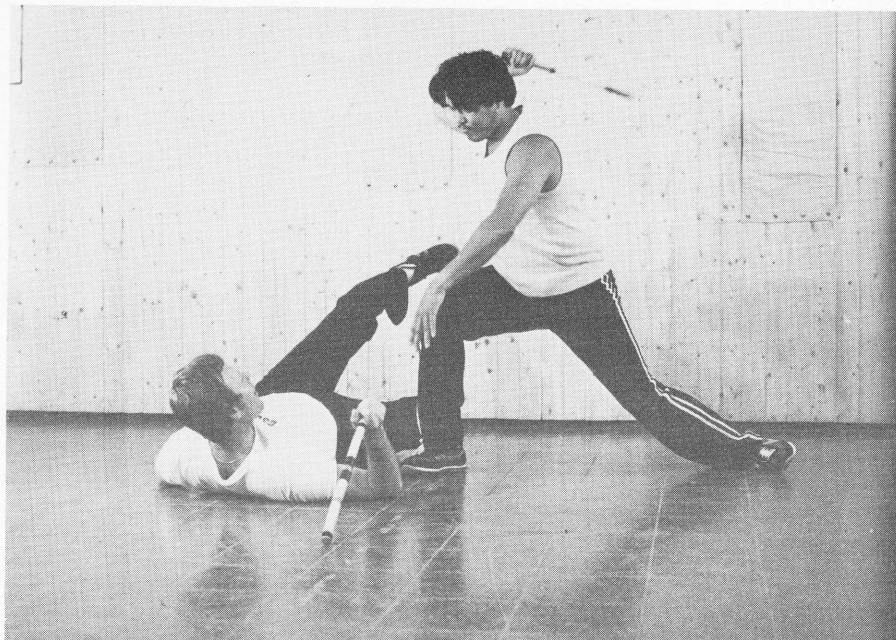
COURT CASE

Rosario quoted a case where an Arnis expert had been tried for killing a gunman and let off — self defence. The particular point which trouble the court was that the Arnis man had managed to inflict no less than 32 wounds on his attacker in one attack.

Arnis Lanada is named after the Lanada family who have developed it for generations. It is designed specifically to use stick, knife or the empty hand against a heavier weapon used by a determined adversary.

KA PIRIONG

The teacher of Rosario is Porferio Lanada who prefers to be known as Ka Piriong. Apart from his skills as an escrimador or arnis expert, Ka Piriong has a remarkable memory and once posed for six hundred photographs for a book without a single re-take and without a single hesitation over what came next. The book was printed in that order, with no errors found in a single pose or movement or positioning.



Rosario, for the record, has top grade Shorin-ryu and Aikido men for pupils.

RENE LATOSA

Is shown on the right (dark hair) at the top delivering the coup de grace to Newman lying on his back where he has just been thrown.

The middle shows Newman having parried a thrust, beginning to knock it away with his left hand prior to giving a counter.

The bottom shows a similar arm thrust away, with the stick counter arriving on the target.

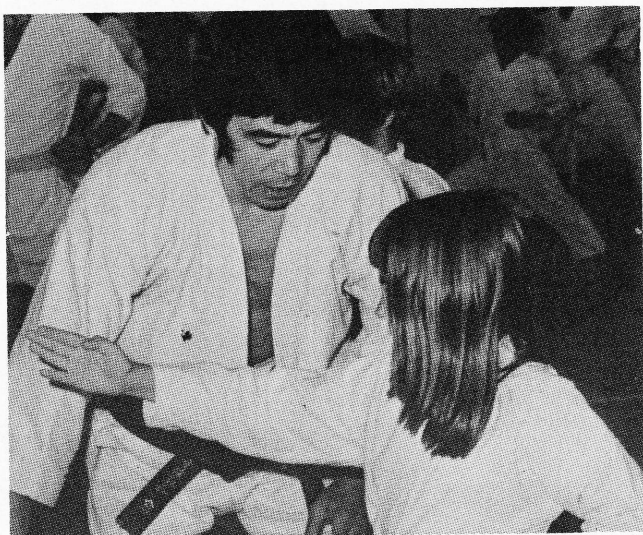
As a footnote it is worth noting that there is a big movement in the U.S. to take escrima into a sporting channel and make it a spectator sport.

STOP PRESS: Bill Wright of the L.K.K. returned from the dojo of Jon Bluming in Holland with one of his star pupils, Izzet Kewfi, who had just taken his Shodan there. Twenty minutes kumite, 1½ hours technique and kata in front of Van Huemenen, 5th Dan was a gruelling test of skill, determination and knowledge.

MINUTE NEWS

KANAZAWA COURSES

John Van Weenen of Luton and Roger Carpenter of Windsor acted as host instructors to Mr. Kanazawa on two courses recently held at those towns. Carpenter's club, the Kobukan is a longstanding Shotokan club which began in the mid-sixties and moved its premises when Roger moved. Van Weenen is a close friend of Kanazawa and is delighted at the success of S.K.I. Photo below shows Kanazawa with a young pupil.



Kanazawa is, as always, a wandering Sensei, visiting African countries, Germany, Canada and his native Japan, regularly, between his visits to England.

BRITISH JUDO COUNCIL

The B.J.C. has strong affiliations with European martial arts circles, and provides regular courses both in France and other countries. It is noticeable that France has a much higher percentage of Oriental instructors either visiting or resident, than Britain. At one time it was the policy of the Budokwai for instance to have a resident and peripatetic Japanese instructor but some years ago this was discontinued. Master Hirano, 5th Dan and Master Michigami 9th Dan are two Sensei who have been teaching B.J.C. and other students in France.

NANBUDO

Mr. Nanbu of Sankukai fame staged a World Cup event in Monaco in December under the banner of Nanbudo. Competitors from all over the globe were invited and lodged in a seafront hotel, the Beach Plaza. We are not sure what the temperature was like!



BEGGAR'S HAND

Is the name of a Kung fu style featured in this issue and above an old shot of the British Kung fu council in 1977. Si-Bok T. Brown is seen on the extreme right, along with Mike Haig, Chee Soo, Kim Han of Chuen Shu Kuan, Peter Bolton, Alan Francis and David Mitchell of the M.A.C. Si-Bok T. Brown is the Chief Instructor for the U.K.

Below a shot from the Ju-Jutsukan, Leeds 10 yr. celebration of Colin Whitaker, 3rd Dan breaking tiles.



アメリカ文化

アメリカ文化

A black and white line drawing depicting a musical performance. In the center, a man in a suit and tie plays a large drum. To his left, a man in a long robe plays a flute. To the right, a woman in a kimono plays a shamisen. In the foreground, a man in a suit and hat dances with a woman in a kimono. A small figure plays a keyboard instrument on the left. A musical note is at the bottom.

What good is kicking the side of your bed,
Working loose all the joints, when you can kick
Someone in the crotch, though it may lose you points!
(Use title tune from “Cabaret”).

Safe-T boots are for kicking, and that's just what they do,
One of these days these Safe-T's will reduce you all to
Goo-goo-goo-goo-goo-goo-goo-goo-goo-,
Teeth have all gone too!
(use “**Boots are made for walking**” theme).

Meanie, meanie,
Dojo owners are a meanie, meanie,
Meanie, meanie,
Dojo owners are a mean, mean, meanie.

When you think that you've paid all subscription
He will come up with a new prescription
For making you cough up more money,
Meanie, meanie, meanie it's not funny....
(Use "Sweeney" theme).

Kata tonight, kata tonight, kata tonight, kata tonight,
Batter tonight, batter tonight, batter tonight, batter
tonight.
(Invent your own to “Dr. Who” theme.)

Ten Kung fu men, standing in the kwoon,
Ten Kung fu men, standing in the kwoon,
And if one Kung fu man, should accidentally swoon,
There'd nine Kung fu men, standing in the kwoon.
(Use "Ten Green Bottles" tune).

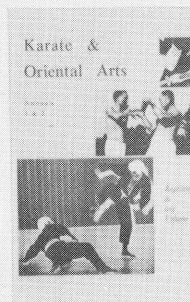
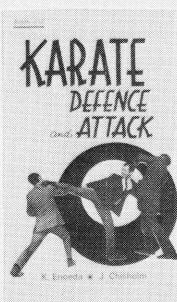
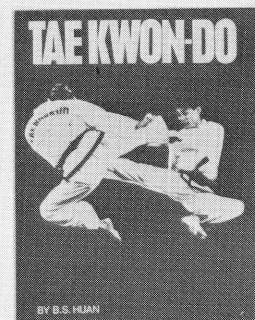
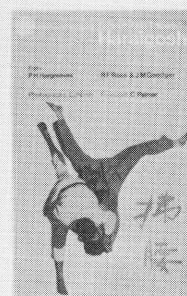
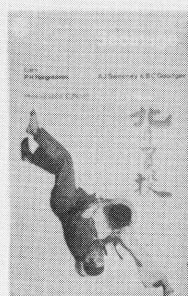
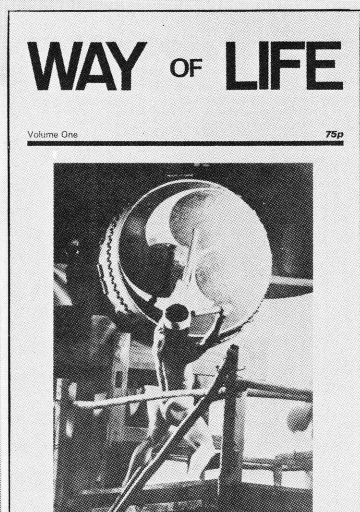
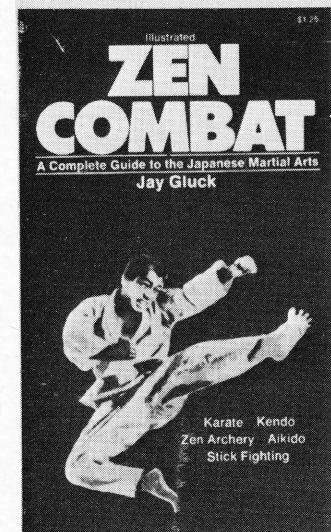
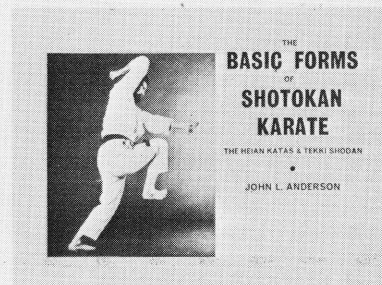
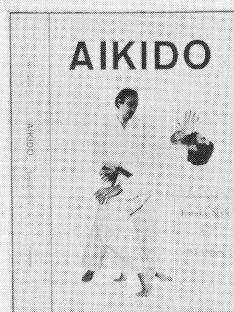
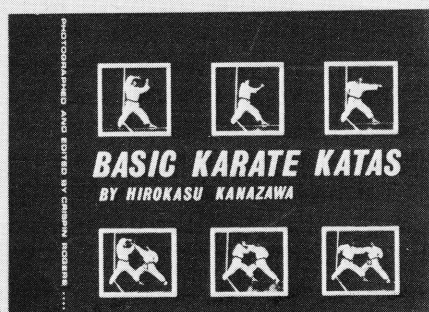
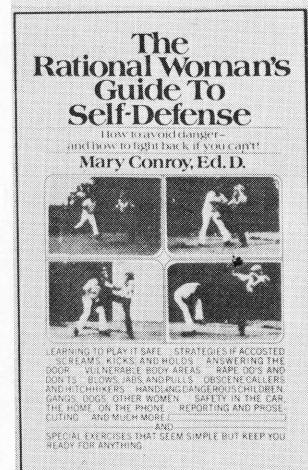
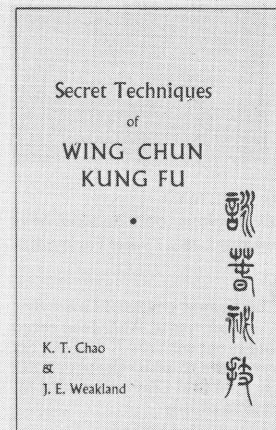
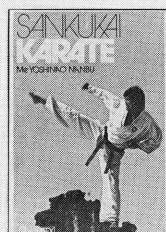
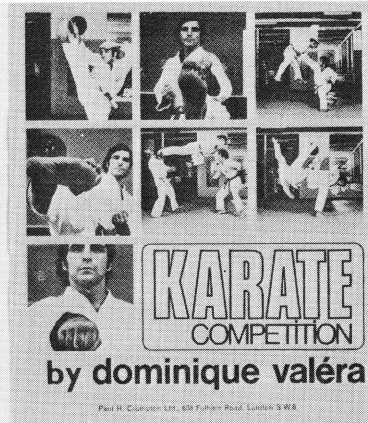
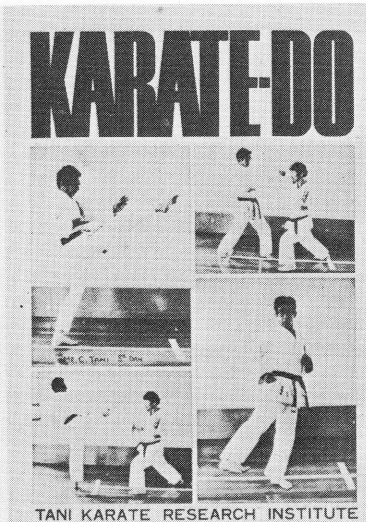
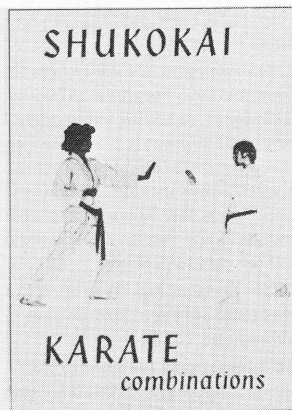
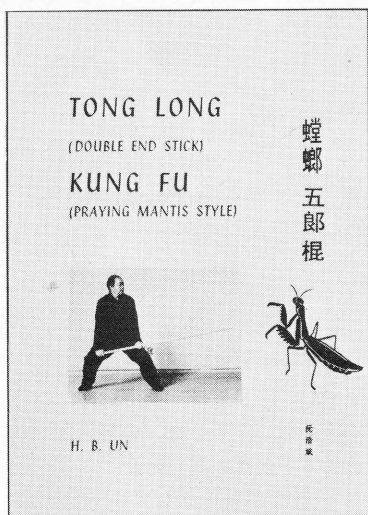
Mawatte means turn around son,
Yame means now stop all that fun,
Goju hard and soft like a bun,
Learning Japanese.

Zuki indicates a fist punch,
Uke block but not a bone crunch,
Yin is soft, Yang too hard to munch,
Learning Japanese.

Spit the words like mad cats,
Through your teeth like mad rats,
Crush your lung, your lip, your tongue,
And mix it with saliva as you spit spats.

Tighten up your Safe-T kickers,
Crotch guards safely in your knickers,
Make sure not an eyelid flickers,
Learning Japanese.
(Sung to "Men of Harlech" and apologies to Welsh viewers).

Alas, Sensei, you do me wrong, to put me with this sweaty
throng,
To Black Belt squad I do belong, a White Belt not am I.
My kicks are weak, my punches freak, my joints
Are tight I hear them creak, a kick I got
My voice a squeak, a White Belt not am I.
White Belt too low for me, my place is higher up the tree,
At least Black Belt of First Degree, a White Belt not am I.
(Use “Greensleeves” theme).



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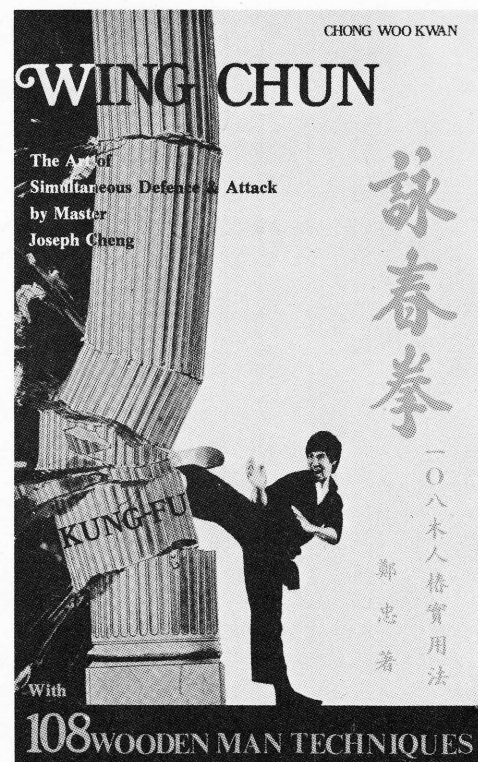
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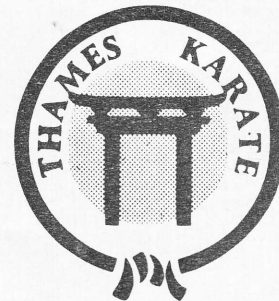
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